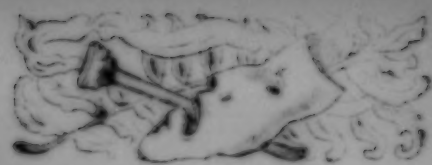


THE NEW YORK



DRAMATIC MIRROR

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GEORGIA CAYVAN.

AT THE THEATRES.

Metropolitan—Mignon.

Marie Van Zandt, who was sung on Friday night with Marie Van Zandt in the title role.

Miss Van Zandt disappointed expectations. She did not sing the dainty music with the feeling and expression requisite, and, except in the scene in which the business of the powder-puff is introduced, she failed to win applause.

Schicht was Federico, and her clean-cut methods and sturdy demeanor were appropriate.

Mme. Pettigiani was delightful as Filina. Her voice, while not of great volume, is pure and flexible, and is used with much skill.

M. Montariol, as the volatile Guglielmo, was not very spirited, and his voice was not always equal to the demands made upon it. M. Vinche as Lotrio, did not always pitch his voice in key with the orchestra.

Union Square.—As You Like It.

Modjeska made her first appearance before a metropolitan audience this season on Monday night at the Union Square.

She chose as the means of disclosing her charming personality the character of Rosalind, and no more pleasing means could have been chosen, for the attributes of this actress are to no part better suited than to the capricious heroine of Shakespeare's pastoral comedy.

Modjeska's Rosalind is an animated picture of womanly grace that is in no wise concealed by man's attire. It trembles between the real and the ideal, but it never comes so near to either that it destroys illusion. An audience in which inveterate theatregoers were numerous gave many indications of its approval.

T. B. Thalberg, the imported leading man, played Orlando. He is a slender young man, with an earnest face. No fault is to be found with his conception of the part, which is romantic and eager, but Mr. Thalberg pays more attention to his words than to the thoughts that underlie his words, and this, we take it, is tant.

John A. Lane, who is Jacques, is by far the most intelligent and impressive actor in the support. If he would lay less stress on his sibyllant his recitation of the Seven Ages would be entitled to much praise.

Howard Kyle was competent as the banished duke. Ben Rogers was capital as Adam, and Mr. and Mrs. Beaumont Smith as Touchstone and Celia were well cast.

Jacobs.—La Belle Marie.

Agnes Herndon's reappearance in this city in *La Belle Marie*, or, *A Woman's Revenge*, attracted a large audience to Jacobs' Third Avenue on Monday night. The play has been seen here before, but nevertheless has always proved attractive, and the star and piece met with the hearty approval of the spectators. Miss Herndon appears in a dual role—the first as a factory girl, the other a woman of fashion.

The story of the play tends to show how a woman can pursue a man who has attempted her moral ruin. After many hardships and setbacks this is all finally accomplished in the closing scenes. The villain is pursued and at last caught and vanquished to the great delight of all.

The company was composed of competent people, and gave an even performance.

Frank Kilday as George Leighton was a manly and earnest hero, and Agnes Herndon in her dual impersonation displayed versatility and talent.

Nible's.—Hands Across the Sea.

Hands Across the Sea has been seen too often in this city to need a lengthy criticism. The audience that assembled at Nible's on Monday night seemed to find it new and interesting.

The cast is the same as when presented last season, with the exception of Cora Edsall, who appeared as Lillian Medford, the heroine and of William Harcourt, who created the role of Jack Dudley.

Both of these newcomers are satisfactory, and help to strengthen an excellent cast.

The scenery and mechanical effects, to which so much of the success of the play is due, were excellent, and rivaled the actors in attracting expressions of approval from the audience.

Windsor.—O'Dowd's Neighbors.

O'Dowd's *Neighbors* is not a new farce—it has no new feature, but—it amuses the populace.

Mark Murphy gains as many laughs from his audience by his rendition of Dionisus Caesar O'Dowd, as Joseph Jefferson does with his Bob Acres. When results are equal, why inquire into the art of the methods employed to produce them?

As a play, O'Dowd's *Neighbors* is beneath criticism; as a laugh producer, it must be placed among the foremost.

The cast is composed of clever variety people, and there are the usual number of short-skirted dancers, who frisk off and on the stage on the slightest provocation.

People's.—The Gladiator.

At this theatre Robert Downing will appear in his repertoire during the week.

His performance of Nepo in *The Gladiator* is too well known to need lengthy criticism. It has the same virility as of old, and won the applause of the audience on Monday night.

As Neodamia, Eugenia Blair gave a performance that was remarkable for its tender womanliness and girlish passion.

Fred. C. Mosely as Flavian gave a painstaking and scholarly performance, and the

entire cast played the roles assigned them in such a manner as to assure the audience of good performances during the week in Downing's repertoire.

Tony Pastor's—Variety.

The entertainment offered the patrons of Tony Pastor's Theatre on Monday night was above the average. This is saying a great deal.

Pastor, Edwin French, Harry Kernell, Lydia Veamans, and Maggie Cline form a quintette which would be hard to equal.

Among the others on the programme were Sam Deatin, the Heavys, Senora Tatali, Montague and West, and George E. Austin. Pastor sang with his accustomed vigor, as did Maggie Cline. Lydia Veamans was more than clever in her work, which still has the charm of novelty.

Grand.—A Pastor Match.

The amusing vagaries of Evans and Hoey attracted a very full house to the Grand Opera House on Monday night.

Some funny new features were introduced, particularly a Scottish burlesque song by Hoey to a bagpipe accompaniment, and a number of characters by the company, representing the nationalities to be expected at the World's Fair.

Animated dancing by Minnie French, and tris by the Sisters Levy, were also loudly applauded.

Standard.—Miss Helyett.

A large audience gave a warm welcome to Miss Helyett at the Standard Theatre on Monday night. There is nothing new to say of this production, which has lost none of the attractiveness that marked its success at the Star Theatre. Miss Helyett will undoubtedly have a long and prosperous run in her present home.

Koster and Bial's.

Last night's bill at Koster and Bial's was marked by the reappearance of Kate Harvey, who had been out of the programme for ten days, on account of illness. Cain and Lorenzo, burlesque trapeze performers, pleased the audience; the Braatz Sisters were applauded, and Louis and Mamie Jordan astonished all by their flying trapeze feats. Miss Jordan is a specially expert and graceful performer. The other vaudeville attractions offered were excellent.

At Other Houses.

To-morrow night an elaborate revival of *Nanon* will have its beginning at the Casino. Rehearsals have been going on for some time, and it is thought that Marie Tempest in the role that Pauline Hall used to sing will make a decided hit.

The *Lost Paradise* continues at Proctor's. The acting and the situations are very interesting. Frank Mordant was absent from the cast during two performances last week on account of illness, but he has resumed his place.

The *Last of the Hogans* has settled down into a steady success at Harrigan's.

At the Fourteenth Street, Blue Jeans is proving a worthy successor to *Maximilien*.

Amelia Glover, Dan Daly, Ressie Cleveland, and the other entertaining people are still in the cast of *The City Directory*. The bodge-podge makes as many laughs as ever.

This is the last week of *Lady Bountiful* at the Lyceum. It is a play of lofty purpose, and should be seen by all those who pretend to be "up" on things theatrical. Squire Kate will follow.

A week from to-night, The Junior Partner will celebrate its fiftieth performance.

In the title part in *The Lion Tamer*, Francis Wilson has found a role that has more individuality and integrity than he has had for a long time. The opera is a pronounced success.

There was a professional matinee of Alabama at Palmer's yesterday afternoon. The so-called given at the 10th performance, last Monday night, consisted of the programme artistically printed on satin between celluloid covers, which bore drawings of favorite scenes in the play.

Von Yonson has another week at the New Park, after which it will visit several of the larger cities. It has pleased New York audiences.

GEORGIA CAYVAN.

To be the leading lady of one of the four stock companies of this city—and that means of America, with apologies to the Boston Museum—is the achievement of Georgia Cayvan. She holds sway at the Lyceum without a hint of rivalry. Miss Cayvan has that most enviable of all popularities—the household popularity. This is the most solid and lasting. It means that the actor has struck a responsive chord that is not limited by sex or by set.

As a matter of fact, it is to be recorded that Miss Cayvan was born in Bath, Me., thirty-three years ago. She went to Boston, and was graduated from the School of Oratory. Then, for a while, she gave readings in Massachusetts and other New England States. She discovered that she had a singing voice, and as the management agreed with her, she was engaged to sing Hebe in Pinafore in the Boston Ideal company. It was that far-seeing Steele Mackaye, it is said, that detected latent talent in the young woman; and accordingly he engaged her to act the part of Dolly in *Hazel Kirke*. She was next seen as Jocasta in George Riddle's celebrated production of *Edipus*. Returning to the Madison Square Theatre, she played a number of parts successfully.

When Daniel Frohman organized his stock company at the Lyceum, Miss Cayvan became its leading lady, and that position she has maintained ever since. She was Helen Truman in *The Wife*, and made a profound and delightful impression by the genuine ring of her emotion and sentiment. She was

Ann Cruger in *The Charity Ball*, and duplicated, although she did not augment her success in *The Wife*.

Other plays in which she has appeared at this theatre are *The Marquis*, *Nerves*, *The Open Gate*, *The Idler*, *Old Heads and Young Hearts*, and *Lady Bountiful*. She has also played in a number of special authors' matinees of new pieces. Next Monday she will originate still another part—in *Squire Kate*.

The secret of Miss Cayvan's popularity is, that she is womanly without being womanish. Perhaps it is for that very reason that she is better in characters that are sincere than in those that are coquettish. As *Lady Alice* in *Old Heads and Young Hearts*, for instance, it is evident that she is only playing a part—her own frank personality shows through her stage mask. It is in modern comedy-drama that Miss Cayvan occupies a pinnacle. Miss Cayvan's portrait adorns our title-page this week.

WILL ADA REHAN STAR?

A startling rumor was circulated yesterday. It was said that at the close of the present season Ada Rehan would withdraw from Augustin Daly's company, and go on the road as a star under a new management.

The fact that Miss Rehan is not in the cast of *The Cabinet Minister* at Daly's might seem to give some color to the story. But, as a matter of fact, Miss Rehan studied the part and then threw it up, simply because she did not like it. She will rest during the two weeks that *The Cabinet Minister* is expected to run.

A reporter called on Miss Rehan yesterday. She was not visible. He sent up word that he wished to learn if there was any truth in the report that she intended to star. Word came back that Miss Rehan had "nothing to say."

Business Manager Dorney stoutly denied the rumor. He said it was groundless. Mr. Daly was busy rehearsing his company and could not be seen.

Similar stories regarding Miss Rehan's stellar plans have been heard before. There is probably little substance in the latest one. And yet Miss Rehan would probably make large profits as an individual attraction.

REFLECTIONS.

R. L. TAVIERRE has left The Hermit company.

NELLIE A. QUEEN has joined William Barry's company.

EDNA MOORE has been engaged for The Dazzler.

WILLIAM PAYNE, the banjo player, has joined the *Barrel of Money* company.

GEORGE HAWLEY, the soubrette, has just recovered from the grip.

JACK TUCKER is the latest addition to Stair's *Eastern Barrel of Money* company. A new part has been written for him.

MILLIE VERNEY has joined the Pete Peterson company.

MAX FREEMAN has been engaged as musical director of *Superba*.

LIZZIE EVANS will close season on Saturday in *Zanesville*, O.

CHARLES A. TYRELL has joined the Zig-Zag company.

CHARLES FROHMAN is re-engaging his people for next season.

MISS HELETT will be at the Standard Theatre for a month. Jane will probably follow it.

BRONSON HOWARD is in the South of France. He may have to remain there until the Spring on account of the illness of his sister, who is there.

PERRY HASWELL has become a member of Augustin Daly's company.

JOSEPH H. HUMPHRIES has been appointed general manager for all of Charles Frohman's companies.

THE ALL THE COMFORTS OF HOME company No. 2 will close season this week, having exhausted its territory.

CHARLES B. WELLS has been engaged for the rest of the season by Charles Frohman.

ELISE AND MINNIE T. HILL have been re-engaged by Charles Frohman for next season.

SYDNEY ARMSTRONG is once more as well as ever, and is playing at both the matinee and evening performances of *The Lost Paradise* at Proctor's.

THE engagement of Jane at the Broad Street Theatre, Philadelphia, has been extended to three weeks.

WILLIAM GILLETTE writes from Tyrone, North Carolina, that his health is not improving, and that he has stopped his playwriting.

J. D. MAXWELL, our San Francisco correspondent, telegraphs that Harry Mann, who has been representing Al. Hayman in that city, will come East, and that Jacob Gottlob will represent Mr. Hayman in the management of the California Theatre. Charles Hall will be the business manager of the Bush Street Theatre.

H. C. DE MILLE has signed a contract to write another play. It is to be ready for production by August of season after next.

AUGUSTUS PIOT has gone to Philadelphia for a week.

EDITH SENSING TUBER, who was at work on a play for W. J. Florence, is negotiating with a prominent actor for its production next season. Mr. Florence, it is said, had accepted two acts of the play.

GEORGE RIDDLE will be in the city at the Sturtevant House for six weeks. He is to give readings in and about the metropolis.

JULIA ARTHUR will shortly be married to an English actor.

A. C. WHEELER threatens to sue Harry Lacy. Mr. Wheeler is by no means pleased with the tampering with his play, *Jack Royal* of the 92d, by John A. Stevens. He says that he has an iron-clad contract with Mr. Lacy.

DICK RILEY and his wife, known professionally as Kitty Wolfe, who are known in this country as variety performers, are in England. They opened at the Empire, Cardiff, on Jan. 7.

JUDY CORRY, who was for years manager for Joseph Murphy, is reported to be becoming blind.

JOSEPH CANNON has retired from the stage.

THE Marie Wainwright company, now out West, will be in Newark on Feb. 8, and its members will be seen, consequently, once more in New York.

MADAME MODIESKA was to have played her present metropolitan engagement at the Fifth Avenue Theatre. Like other attractions that placed their faith in the Gilsey architects and builders, she was obliged to fill the time at another house.

THE members of The Little Tycoon company were dined and wined at Fort Worth, Tex., on Christmas by Manager Greenwall. There were speeches by all.

JOHN W. KELLER, of *The Recorder*, is writing a sketch of the career of Mrs. G. H. Gilbert.

EDWIN C. JERSON, acting manager of the Mr. Wilkinson's Widows company, was married to Kate Burlingame Wilson on Jan. 7, at the residence of the bride's parents, 111 East One Hundred and Twenty-seventh Street, this city. The company presented the happy pair with a handsomely engraved silver tea service.

THE U and I company are having a very unamicable time out in the far West. Wolfe Falk is treasurer and receiver for the company, and although the books are said to show a profit, the company is \$5,000 in debt. The unpaid salaries to actors mount up to a large sum.

EVANGELINE will begin an engagement at Nible's next Monday. It is announced by Manager C. H. Smith, that the present production will excel any former one. The cast at Nible's will be the same as the one that appeared in the extravaganza during its run at the Boston Theatre last Fall, and will include Hilda Thomas, James S. Matit, George Schiller, Ruth Davenport, Richard Hanlon, Bernard J. Riley, Ben. J. Miles, and Sadie Stephens. There will be a large and well-drilled chorus.

ON Sunday evening Madame Tavery and Signor Campanini sang the principal numbers of L'Amico Fritz, Mascagni's new opera, at the Danrosch concert, in Music Hall. The songs were listened to with evident pleasure, and Madame Tavery delighted her auditors, especially by her charming rendering of her part in "Suzel, buon di."

J. M. GILBERT, the actor and manager, who died a fortnight ago, left a widow named Belle, and two sisters, Katie and Jennie. Mr. Gilbert died at No. 223 East One Hundred and Twenty-sixth Street, the residence of his brother-in-law, E. M. Gottlob. He was buried on Dec. 31—not on New Year's day. This is to correct several inaccurate statements made by the papers.

J. W. SEARS, business manager of the Evangeline company, is in the city, arranging for the opening of his company at Nible's, next week.

AUNT BRIDGET'S BABY is booked for the week of Jan. 25 at the Union Square.

FELIX MORRIS and Clyde Fitch are out. Mr. Morris claims that Mr. Fitch gave him the rights to Frederic Lemaitre in all countries, and Mr. Fitch claims that he only gave Mr. Morris the right to the comedy in America and England.

THERE was a professional matinee of Alabama yesterday (Monday). It was largely attended.

WILLIAM FAVERSHAM, of the Pitou stock company, has been engaged by Charles Frohman for next season.

RUDOLPH ARONSON debated for a long time whether The Gypsy Baron or *Nanon* should be revived at the Casino. *Nanon*, as will be seen to-night, won the day.

MAUDE WHITE, who has been associated hitherto with ingenu roles, has made a hit in the strong part of *Cinders* in *The Lost Paradise* in Boston.

DURING the last four weeks, thirty-three people in Charles Frohman's employ have been ill and unable to play. Only one performance, however, has been missed, and that was the last Wednesday matinee of *The Man with a Hundred Heads* in Boston, when Isabelle Evesson was ill with the grip. Miss Evesson is now in this city recuperating.

HARRY BOOKER writes to THE MIRROR: "I have received a letter from James M. Martin, of Janaschek's Harvest Moon company. He writes that he and another member of the company have the grip, and that it is likely that they will be compelled to cancel some of their time in the South, in order to give me time to recover. Business has been very good, but the canceling of time will cause considerable loss to Janaschek."

MESTAYER'S TOURISTS will shortly start upon their travels again. In the new Grab Bag will appear a superior company. W. A. Mestayer, Theresa Vaughn, Frank David, Bessie Fairbairn and Jennie Eddy are among the leaders. Musically, it is said, the Grab Bag is as strong as any organization on the road. The new tour will be managed by A. M. Miller, Jr., formerly of the Temple Theatre, Duluth, and Frank Connelly, until now general press representative for H. R. Jacobs. Good time has been booked.

THE "New York Clipper Annual" for 1902 has been published. As usual it is a useful chronicle of theatrical, musical and sporting affairs. It contains a review of aquatic and athletic performances for the past year, facing and trotting records, baseball and cricket and billiard schedules, and it is illustrated with pictures of famous old playhouses and sporting notabilities. It is a reliable, excellent book of reference and will be valuable to many outside of the theatrical profession and sporting world.

HEARTILY ENDORSED.

It is urged as an obstacle to the success of *The Mirror's* plan of a National Association of Theatre Managers, that theatrical men will not pull together, no matter how desirable unanimity of action may be.

This is an old complaint, and one that has been raised whenever any new idea has been started in professional circles. When we first proposed the Actors' Fund, now nearly a dozen years ago, we heard the same discouraging remark. But look at the Actors' Fund to-day for the answer to it! The success of that splendid institution shows what fruit will grow from seed planted in ground that seems to be unpromising at first.

Granted a good object, the requisite amount of energy and the strength that comes from conviction, and it is never impossible to achieve success. It is persistent advocacy, intelligent discussion and a firm disposition to hammer at apathy until it is quickened into activity have succeeded in other directions, they will assuredly succeed in this.

The efforts to establish managers' associations in the past failed from a variety of causes. In the first place they were usually started on a narrow platform. In the second place, they never appealed to more than a limited class of managers. In the third place, they were not organized on a wide, universal basis.

The managers' association formed to combat an unjust feature of the Inter-State Commerce Law failed to be of further use when that law was interpreted favorably to professional interests by the United States Supreme Court. The association that we propose will cover all important questions that have arisen in American theatricals, remedy abuses, improve the commercial and artistic standard of the whole business, and, in brief, make managing and acting more profitable callings than they have generally been heretofore.

A *MIRROR* reporter called on several managers in New York, and obtained their opinions on a scheme of a National Association of Managers, as outlined in *The Mirror*.

DANIEL FROHMAN: "I believe fully in the necessity of thorough, businesslike management in the theatres of the smaller cities, and in those theatres limiting their booking to a certain number of reputable attractions that can be depended upon to fulfill their engagements. Boycotting play-pirates in the end will be profitable to the local managers. Weeding out the fly-by-nights brings its own reward. Carelessness in stage management, the employment of rude and unskilled help, the lack of comfortable accommodations for the actor, is a condition that prevails too much, and that I deplore. Every proposition made by *The Mirror* for the reform of the out-of-town management in towns, is wholesome and advantageous to all concerned in traveling companies, and the project of a National Association of Managers to carry them out has my endorsement."

T. HENRY FRENCH: "I read *The Mirror's* editorial on a National Association of out-of-town theatre managers. The objects enumerated by *The Mirror* are grand, and, if accomplished would be of the very greatest service to the business. I myself would not be especially benefited, as I have little to do with towns. Still, as you say, the results in the end would be beneficial all around. You may quote me as saying that I would be glad to join an association to further the objects mentioned by your paper."

A. M. PALMER: "I have put myself on record over a hundred times as being in favor of managerial organization. Other professions and interests organize themselves into associations, and why should not theatrical managers? Anything that may bring about cohesion in theatrical affairs will be beneficial. Theatrical managers, however, seem to be jealous of one another and prefer to paddle their own canoes. This is a regrettable fact. I have been interested in several projects to organize managers' associations. That they have failed does not discourage me."

CHARLES FROHMAN: "I agree with *The Mirror*, in believing that the number of attractions booked in the smaller towns should be limited, for I have often found that when a number of attractions were booked in one town, it has been necessary for me to book my companies in that town just the same, because other towns in the neighborhood were booked up, and it was necessary for me, in making out my route, to book in the over-booked town, even with a big chance of loss. I believe that all theatres should have clean and comfortable dressing-rooms. I will sign any contract, and put up any amount of money, to boycott play-pirates. I have never suffered from dishonest newspaper advertising, but I have at several times been robbed of paper. I applaud any action to restrain the growth of bill-board passes, to reduce the free list, and I shall be glad to join any association to bring about the improvements suggested by *The Mirror*."

AGUSTUS PHOENIX: "I do not think that the theatres of the land are in much need of reform. The present state of things seems to me to be quite satisfactory. The many new theatres that are going up are generally convenient and comfortable. Their stage dimensions, sanitary arrangements, and dressing-rooms are all right. It's only the old theatres that are not always adequate. As to wholesale robberies of 'paper,' I have never stumbled against it. If a travelling manager has an advance man who knows his business there is no reason why his advertising and 'paper' should be misdirected. As to limiting the number of attractions to be booked in a small town. Let us suppose that three mediocre attractions have been booked in a week, and all of a sudden the local manager gets a chance to play a very strong, superior attraction in that week—and in that week only—don't you think the local manager would be wise to book the superior attraction? It would be the right thing to do. As to an open booking exchange in New York for such an association of managers of out-of-town theatres, it is not needed. I, for instance, can go a

few blocks away from my office and find what open time there is at pretty nearly every theatre in the country. I would like to add that the great trouble in the minor theatrical towns is that the local manager has some other occupation, and often can't be found when the traveling manager comes to town."

M. W. HANLEY:—"The project of a national association of managers of theatres is commendable, and I do not see why it is not feasible. But why should the association be limited to managers of theatres? Why not include traveling managers as well? Beside the many reforms that *The Mirror* suggests might be made, such an association would be of great benefit to the theatrical business, as it would have the right to blackball all those interested in immoral productions and those cross-road managers who 'get up a show' for a few weeks. An open booking exchange could become an actuality, and a very great consequence, not only should there be one in New York, but also in Chicago and San Francisco. Let the legitimate managers of each State elect one of their number to be their representative, and he could book worthy attractions over all the theatres he represents. In fact, the advantages of such an association are many. It should have, of course, standing committees on various matters."

The following letters have been received:

ARCADIE OPERA HOUSE,
KANSAS CITY, MO., Jan. 4, 1922.

To the Editor of *The Dramatic Mirror*:
SIR:—Your editorial in recent issue of *The Mirror* regarding the formation of a National Association of theatre managers would be of good benefit to out-of-town managers, and more especially to the one-night stands. I have closely followed the policy outlined by Mr. John Misher, of Reading, Pa., which, in the main, is as follows:

1. Merit only companies only.
2. Always at the theatre to patrons.
3. Liberal and truthful newspaper advertising.
4. Clean and orderly theatre.
5. Complete and elegant stage settings.
6. Polite and efficient employees.
7. All employees paid with money.
8. No complimentary friends.
9. Pay money for everything I get, and my patrons do the same.
10. No room for pirate companies.

I have found that the above works successfully and has the effect of increasing the box office receipts, of making your relations with the traveling manager more pleasant, and of raising the standard of attraction.

My contracts all have a clause in them that reads: "The free list to be mutual and to extend to the present only. All tickets issued by either party in excess of list agreed upon to be paid for by party issuing same at regular prices."

There is only one way to conduct an opera house successfully, and that is to continue a *good business policy*, the same as you would in commercial business, and follow it to the very letter.

I hope that such an organization as you describe can be consummated. Let other theatre managers express their views on it, is subject.

HENRY J. STERNBERG,
Manager Arcadie Opera House.

SAN ANTONIO, TEX., Jan. 4, 1922.

To the Editor of *The Dramatic Mirror*:

SIR:—In your issue of Dec. 26 is an article headed "A Managerial Union," which I think is rather a one-sided statement of facts.

The local manager in this article is made to shoulder the blame of the present system of booking in vogue in this country.

Mr. Davis says that he is endeavoring to organize an association of managers of reputable traveling attractions to protect themselves. This is no doubt a good idea, but I think the local managers need about the same thing to protect themselves against the often unjust demands of this same traveling manager, and also to protect against the system of booking. The local manager is in the most instances at the mercy of the booking agent.

The local managers of so-called one-night stands is not always to blame for the state of affairs as it exists. Most of them intrude their bookings to a New York agent, and it is that agent and this same traveling manager who arranges the dates at these one-night stands.

Now, why is it that an experienced traveling manager will allow his company to be booked at a theatre in one of these one-night towns for say three or four performances when he knows very well that the same town will not stand any such business, unless he is so innocent as to suppose that nothing else will be booked at the same place for that week? In most cases he knows who is ahead of him, and who follows. The local manager has nothing to do with this, the fault must be either with the booking agent or with the traveling manager.

Why does not the traveling manager book the one-night stands for only one night, not two or three? He prefers to scoop the three, and trust to luck to do some business, and then kick and abuse the local manager for what is oftentimes his own fault.

The trouble does not lie with there being too many one-night dates in a town, but that there are too many companies booked for two and three nights at one-night stands. In these cases who is the loser? I will wager that in most instances the local manager is more the loser than the traveling manager.

Mr. Davis says that the local manager has light expenses, small rent, and that ushers, stage hands and orchestra work without pay, merely wishing to see the show. Pray where has Mr. Davis been during the past five years that he makes such a statement as this? This state of affairs may exist in some day towns frequented by barnstormers, but not in good one-night stands such as reputable traveling attractions.

The day of small rents and the force about a theatre working for passes is past. I will wager that, according to business done, the money paid out for rent, help, etc., about a first class theatre at a good one-night stand is more than it is in the large cities. Stage hands, bill-posters, ushers, orchestra and all demand pay, and good pay at that. Any manager of a first class theatre in places like San Antonio, Houston, Galveston, Fort Worth, or Dallas (all of which I call good one-night stands) will bear me out in what I say. Ask Manager Henry Greenwald whether all the men working for him in his Texas theatres do it for nothing or whether his rent is cheap or not. Passes no longer pay for help, and it is strange that Mr. Davis makes such a statement.

Now, let us take an instance of whether a local manager makes or not, and this is a favorable example. A good attraction is booked at a town for say three nights and matinee, and plays to Stars in the engagement. The company get seventy per cent, or more. While the poor devil of a local manager gets only \$500, which barely pays his expenses. For one night the same company would have played at least to Stars, and in the latter instance the local man makes some thing; but, in the other case, the traveling man is the winner.

Now, I claim that the fault lies with the traveling manager and the booking agent—not with the local manager—and that the traveling manager, as the business now exists, makes more than the local manager.

I am not a local manager, but I would call upon the local managers to combine also, so that their booking agent properly and honestly represents them; that they get good attractions, not allow attractions to be booked with them that are not good, and stop the two and three-night business.

In this the traveling manager can assist to a great degree and serve their own interest. It is a mutual interest, for both local and traveling managers must live. As it is now, I am inclined to believe that the booking agent gets the best of it.

Very respectfully,
WILKARO L. SIMPSON.

ISABELLE COE has pleased Brooklyn audiences by her acting as Niobe.

MRS. CARTER RUNS THE SHOW.

Laura Bellini has resigned from the cast of Miss Helyett. She was with the company two weeks. She told a *Mirror* reporter on Monday that she never had more amusement than she did during that time, and the amusement was caused by the queer proceedings behind the scenes at the Star.

There are wheels within wheels in the production of Miss Helyett. Inside the ring Messrs. Belasco and E. D. Price rush wildly around with an eye on Mrs. Leslie Carter and the others in a daze. In the centre stands Mrs. Carter, with a whip-hand over all. It is a gay spectacle. Turned inside out it is also comic.

Messrs. Belasco and Price came to me a month ago," said Miss Bellini to the *Mirror* reporter, "and urged me to accept the role of the Spanish girl in Miss Helyett. They said they knew it was not worthy of me, but they wanted the musical element of the comedy built up. They said I could do anything I wanted to do in order to expand the role. Mr. Belasco said that I should have the ballad, 'Love Divine and True,' that was sung in the Andran production of the piece, and that I could insert a song as my *piece de resistance* in the third act."

They were so urgent that I accepted the engagement. The first week they were gushing. They showered me with compliments. Mr. Belasco was for writing at once to Andran, in Paris, to compose another song expressly for me to sing in the first act. I introduced some cadenzas. Belasco said that I had improved the piece wonderfully. Everything was lovely. But Mrs. Leslie Carter does not like anyone to have applause. It cuts her to the quick, and it ruins her mother terribly. The mother sits in front, rain or shine, and takes note of the temper of the audience. If anyone but her daughter verges on making a hit, up starts the mother and bustles around behind the scenes. There is Belasco with paper and pencil in hand, and cut, cut, cut is the part of the unfortunate person who has a happy line.

"Well, last Tuesday Belasco wanted me to cut out my cadenzas, and on Wednesday he wanted me to cut out both my songs. This I refused to do."

"On Thursday afternoon I sent for Mr. Price to call on me at my apartment. He came, and I told him I certainly would not cut out my songs, as I was engaged on the understanding that I should have the liberty to build up the role, and on that understanding only. Mr. Price was helpless. Mr. Belasco said: 'I have got to cut down your part, my comedy is swamped by it and does not get a laugh or a hand any more—nor does Mrs. Carter.' I told Mr. Belasco that I would not change my mind, so I have resigned, and the singer who was ousted to give me a place has been re-engaged."

"There are a number of experienced actors in Miss Helyett. Mark Smith, M. A. Kennedy, J. W. Herbert, Harry Harwood, and Kate Davis. They all look upon the goings on behind the scenes as disagreeable and grotesque."

"Their parts are changed almost nightly. Everything that detracts from Mrs. Carter is promptly eliminated."

"Take the case of Mark Smith. His 'comedy' song and another song have been taken out within the last two weeks. Before this he had been deprived of two duets. His lines are changed daily."

"Mrs. Carter is very jealous of the pronounced hit made by Kate Davis as the Spanish mother. The result is that her dance imitation of Carmencita, that was hugely funny, has been stopped."

Joseph Herbert's lines have been tampered with at least forty times. As for Mr. Harwood and Mr. Kennedy, their parts have been cut and changed so that they are scarcely recognizable."

"It is really pitiable," continued Miss Bellini, "to see Mr. Belasco handled about between Mrs. Carter and Mrs. Carter's mother. He seems to be growing thinner every day, and actually seems to have lost all his individuality. He serves all the purposes of a lackey for the Carters, and it is sad to see a man who certainly has ability as a playwright in such a position. Funny, isn't it?"

A reporter for *The Mirror* saw the performance on Monday night and could see none of the changes that are alleged to have been made in the above interview.

NODJESKA'S NEW PLAY.

Madame Modjeska produced her new play, *The Countess of Roudine*, last Thursday at the Chestnut Street Opera House, Philadelphia, in the presence of a large audience. The authors are Minnie Maddern Fiske and Paul Kester. Mr. Kester is a young Virginian, who has but recently turned his attention to playwrighting.

The audiences that witnessed the two performances of *The Countess of Roudine* in Philadelphia were large and enthusiastic. There was a division of opinion respecting the play's merits in the local press. The *Ledger* said that "many a good dramatist has come to grief in the final act of the play, but the last act of *The Countess of Roudine* is provided with situations that kept the audience in an expectant condition until the fall of the curtain." The *Inquirer* said that the audience "testified its approval by breathless attention and half audible sympathy with the heroine. It is not as strong or as well finished as *Fedora*, which it suggests, but in continuity of plot and variety of action, it is equal to the average drama. If not above it." The *Times* said "Sardou's methods are constantly recalled throughout the play, but the incisive directness of Sardou is lacking." The *North American* said that "the play rests upon a motive which the reason of the spectators rejects as insufficient. The insincerity is, perhaps, due to the desire of the author to respect the susceptibilities of an American audience."

Neither of the authors of *The Countess of Roudine*, we are informed, has seen *Fedora*.

The piece is not a drama, it is a comedy in the strict sense of that term. Three of the four acts are light in texture; the last act contains the one strong dramatic situation of the play, and in this act Madame Modjeska aroused the audience to genuine enthusiasm. The comedy will be acted for the first time in New York at the Union Square Theatre, to-morrow (Wednesday) evening.

DOES THE THEATRE AMUSE?

It is worth while sometimes to look at the life history of words. "Amuse," for instance, once meant to stare at gaze fixedly at some object. It has been used to signify bewilderment, or to completely engage the attention. Thus Sir T. Browne uses it in this way: "Amuse not thyself about the riddles of future things." Here it clearly means anything but amusement. To-day "to amuse" means to divert, to entertain, or to excite moderate mirth or merriment.

"Divert," "entertain," "recreate" all, to-day, stand for amusement. "Divert" means strictly to change the current or flow of anything, as to divert a stream, or to divert the flow of our thoughts. Recreation means, as it plainly shows, to recreate, or make over new, to create anew. Recreation is really a refreshment of the spirit, but, perhaps, in a more delicate sense than amusement, as in Congreve's translation of Ovid's *Art of Love*: "Soft recreations fit the Female Kind, Nature for men has rougher sports designed."

These lists of word-lore were picked up in a slight turning of the leaves of "The Century Dictionary." Now, does the Theatre amuse, recreate, refresh, entertain, or divert? If we mean by the Theatre all performances given upon the stage, yes. If we mean particular kinds of performances, no. A tragedy does not amuse at all. It is not intended to amuse. It may be a means of recreation, by diverting our thoughts from the narrow scene or commonplace plane of our own dull daily lives. We may be deeply interested in it, or profoundly moved by it, and thus by the very change or diversion of our thoughts, it may refresh us, it may be to us a recreation. It may divert, without once being "diverting."

A showy spectacle may make us stare, in the old sense, may amuse us without once diverting us or being a recreation to us. A farce-comedy may even fail to be a recreation or diversion, but be only a mere entertainment. It is quite possible it may be a weariness to the spirit. It depends—depends on ourselves. What amuses one may not amuse another. What one calls a recreation may not be amusing, diverting or entertaining to another.

It is very easy to say that people go to the theatre to laugh. Some do. Others do not. Besides, some men laugh when they are wild with terror as it is well known that in the most terrible moments of a battle many soldiers laugh immoderately when of a ready to faint with fear. The mistake seems to be in thinking that the public is in a unit. The theatregoing public consists of a very great number of people who go to the theatre for very different reasons. Some people even wonder why anybody goes at all. It would thus seem better to look into the reasons that people have for attending any kind of theatrical performance than to merely say that they go to be amused.

There is a very general impression that our American lives are dull, that we are an unhappy people, and that we go to the theatre to escape from the grind of daily life, that we go to forget, to laugh, and to get amusement only.

Now, it is not true that we are an unhappy people. We are the first really happy people who ever lived on this planet. We are, as a whole, the best fed, the best clothed, the most comfortable nation that ever lived. Our people are naturally hopeful, cheerful, and light-hearted. "Merry England" was simply merry with the merriment of peasants. We are the best educated people who have ever lived, and the most naturally good-natured and naturally happy. We are free, and that means contentment, and that implies ease of mind and a light and cheerful disposition. Any daily paper knows the sparkle and flash of our common every-day wit and humor, a humor sweeter than French humor, and more natural and lighter than what is called English humor. Why should we go to the theatre and laugh? Why, there is more laughter round the tea-table than in many a play!

We do go to the theatre to laugh, but this is not by any means the chief reason. It is, perhaps, the best reason of all. Our people go to the theatre chiefly and almost wholly for "recreation" in its grandest and best sense. They go for the social life, for companionship (nobody goes alone, even the dead-heads hunt in couples), and to be taken out of themselves. It is the change of thought we all seek. Every man's thoughts are peculiar to himself, therefore, it cannot be more laughter, mere show, or any other single feature of the play he wants. There are as many wants as folks in the house, but they all want the same result. They all want to go home refreshed and re-created.

Clearly, the aim of this matter is, the theatre, which means all varieties of entertainment, must seek in the widest possible way to do all to amuse, divert, entertain, recreate, and, above all, interest. The play must be interesting. Is not that the key of the matter? Laughter, tears, tragedy, comedy, love, suspense, display of scenery or dress all interest someone in the house. To interest, the greatest number is thus to please the greatest number. What interests the most draws the most money. It is not one thing—it is all things, all things human, natural, sweet, beautiful, charming and of good report, fun, humor, the wit that sweetens the love that inspires, the art that charms and wins all the world.

Let us no more call for the dreary force of the appalling humor of the daily soap-opera. These things please the half-price children. Let us rather call for the art that includes all arts—the drama. CHARLES BARNARD.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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PRO AND CON.

ALTHOUGH the greatest benefit derivable from the proposed National Association of American Theatre Managers will accrue to managers located in the cities and towns throughout the country—and to those persons having direct dealings with them—our leading metropolitan managers are in sympathy with the idea of forming such an organization. Their views are expressed in another column.

Manager DANIEL FROHMAN fully endorses every plank in *THE MIRROR*'s out-of-town theatre reform platform. He says truly that improved management will be "wholesome and advantageous to all concerned in traveling companies." Manager FRENCH entertains similar views, and adds that he will be glad to join such an association as *THE MIRROR* has described. Manager PALMER says that "anything that may bring about cohesion in theatrical affairs will be beneficial." He is not discouraged because previous attempts to organize managers have failed. Manager CHARLES FROHMAN agrees with us in regard to every subject of reform we have specified, and pledges his support and cooperation to the association.

The only dissenting voice is that of Manager AUGUSTUS PIOT. Either his experience has been exceptional, or he is oblivious to the well-nigh universal complaints that are uttered by traveling and theatre managers on all hands. Mr. PIOT advocates a form of managerial ethics that will find few defenders except among men whose business is conducted loosely and without a strict regard for moral and commercial obligations. He says that if a local manager has booked three mediocre attractions for one week, he is justified in booking a fourth, provided it is a strong attraction. Mr. PIOT does not explain this illustration clearly, but the inference we draw is that the local manager's town will not support more than three attractions in one week; that when he booked the three attractions, he led their managers to suppose that he would not injure their receipts by

booking any more, that, because he got the chance, he afterward signed with an extra attraction of superior drawing powers, and consequently lined his own purse by practicing a fraud upon the three managers who had secured time at his house in good faith. And Mr. PIOT adds, "it would be the right thing to do."

Now, it might be the shrewd thing, the "smart" thing, the profitable thing—but would it be the right thing? We do not think that reputable theatre managers or straightforward traveling managers will subscribe to Mr. PIOT's assertion. Tactics that are calculated to destroy business confidence and to injure innocent persons—methods that have no justification beyond self-interest—do not indicate sagacity, prudence, or far-sighted policy. It is largely because of the prevalence of such tactics and such methods that the theatrical business has come to be precarious, speculative and lacking in commercial soundness. It is to remedy just such breaches of faith as Mr. PIOT describes and approves, that the managers' association has been suggested.

Mr. PIOT's objection to an open booking exchange, under the direction and control of the theatre managers themselves is trivial. Because he can go a few blocks from his office and find plenty of open time at existing agencies he thinks that there is no need of it. Mr. PIOT evidently is ignorant of the dissatisfaction justly felt by out-of-town managers with the so-called booking agencies, which, in reality, are principally adjuncts of the proprietors' own managerial ventures. If Mr. PIOT remembers how the out-of-town managers flocked from an old booking agency to a new one last Summer he will perhaps recall the reasons for that swift and mighty migration. Start a new booking agency in New York every Summer and if its promises be loud enough the same spectacle will be repeated annually.

We venture to remind Mr. PIOT that the open booking agency proposed by us in conjunction with the headquarters of the managers' association is not meant solely for the benefit of traveling managers like himself. It is intended to systematize the booking business; to place out-of-town managers on a fair footing; to relieve them from vexation and to reduce their expenses for securing bookings. The trouble with Mr. PIOT's view is that it is narrow; he looks at this thing from a purely selfish and personal standpoint. We are glad, however, to have objections raised to our plans, for they enable us to explain away misunderstanding and to widen the horizon of the project. We shall be glad to hear every manager's opinion on this all-important subject. Sometimes an objection may be perfectly valid, in which case it will help to clarify the matter and assist us in formulating the details of the undertaking.

Much remains to be said regarding the scope and aims of the association. We intend to turn the big question inside out before we reach the time when the complete plan will be unfolded and practical work begun.

AMEND THIS LAW.

WE are glad to see that the press of this city is taking up vigorously the subject of Mr. GERRY's latest move against the children of the stage. We are glad to see also that there is a growing sentiment in the profession and among the people of this community to seek aid from the New York legislature to modify the ear-like powers that Mr. GERRY enjoys—and abuses—under the present law of the State.

The specific form which the movement will take to secure a reasonable amendment of the statute is not yet fully determined, but there seems to be little doubt that the legislature at Albany will be petitioned by the people, seconded by the press and by the profession, to amend the law so that in cases where it is right and proper, children shall be permitted to appear on the stage. Whether the proposed amendment will provide for the appointment of a commission to decide on the merits of complaints brought by Mr. GERRY's society or by any citizen in cases of alleged injury suffered by stage children, or whether it will distinctly define the circumstances in which children may or may not perform, remains to be seen.

In any event, it is safe to say that Mr. GERRY's announcement that he will make it his business to see that the law is enforced

indiscriminately, coupled with the earnest he has already given of the sincerity of that declaration, has aroused popular indignation and paved the way for the repeal of the obnoxious features of the statute. The position assumed by Mr. GERRY may prove ultimately, therefore, a blessing in disguise.

Elsewhere in this issue we subject Mr. GERRY to the test of the deadly parallel column. He does not emerge from it brilliantly. In an interview that appeared in *The World* early in the present month Mr. GERRY flatly contradicted many of his own statements, made in an interview that was printed by *THE MIRROR* last May. Side by side, these two interviews convict Mr. GERRY of rank inconsistency—or of something worse.

The fact that Mr. GERRY is able to change the effect of the law according to his own interpretation of it is a sufficient reason why the law needs to be amended. Let us have legislation suited to the requirements of the question and the wishes of the people. It is not only unjust but absurd that Mr. GERRY is in a position to substitute his whim for the spirit of the law whenever it pleases him so to do.

PEOPLE IN GLASS HOUSES.

THE success of the Actors' Fund Fair is a foregone conclusion, although some of the people that live in glass houses continue to throw stones at it.

The situation fines down to this. All the reputable members of the profession (and by that, of course, is meant the majority of the profession) are in perfect sympathy with the Fair and its object. For reasons that must be obvious, a small minority profess to be opposed to it.

The Fair will be conducted with the utmost decorum. To deny that it can be so conducted is tantamount to asserting that the representative women of our stage are disreputable persons whose active participation in a great charitable undertaking must be of necessity a disgrace to the community.

Within a fortnight our actresses will organize formally to bear their share of the work that will have to be performed before the Fair opens in May. The list of their names will show, when it is published, to what extent the women of the profession are interested in this project.

PERSONAL.

VOORHEES.—Jean Voorhees, playing the adventuress in *Only a Farmer's Daughter*, made a hit in Tyler, Texas, and was induced to remain and play for a benefit given by the King's Daughters of that place.

JANVRIN.—George M. Janvrin, one of Brooklyn's talented amateur actors, has deserted the embryo to become a professional reciter. He will give dramatic readings for parlor entertainments.

PARKER.—Charles A. Parker has again resumed the position of press agent of the Grand Opera House, at Minneapolis.

ALFRIEND.—Edward M. Alfrend, the dramatist, has been suffering for two weeks with a severe cold that has almost taken away his voice. He is now on the fair road to recovery.

MORTON.—William H. Morton, manager of Hermann's Theatre, is suffering from nervous prostration. He gets to his office only a few times a week from his home in Manhattan Avenue.

BINDLEY.—Florence Bindley, who is starring in *The Pay Train*, was presented with a diamond studded gold badge, by her admirers in Norfolk, Va. while playing an engagement in that city Christmas week.

IRVING.—Juliette Irving, late of Madame Neuville's company, is slowly convalescing from a serious illness. She expects to be out soon.

STAPLETON.—Patience Stapleton, who wrote that characteristic story, "At Timberline," for the Christmas *MIRROR*, is ill with the grip at her home in Denver.

PINCUS.—Henry Pincus, of Philadelphia, was in town last week. He says that he expects to have a theatre in the Quaker City before long.

AMBERG.—It is rumored that Manager Gustave Amberg has been honored by Emperor William with the Order of the Red Eagle. The manager says that the honor is due to the friendship of Herr Matkovsky, a German actor, who recently played at Amberg's Theatre.

FISCHER.—Alice Fischer has been engaged to play Madge Horton, a female spy, in Mr. Piton's war play, *Across the Potomac*. The part was written for Miss Fischer. In three acts of the drama she will appear in man's attire. The production will take place

late next month. A date has been secured for it at a New York theatre.

GRIFFIN.—Dr. Hamilton Griffin, the stepfather of Mary Anderson Navarro, is said to be in a feeble state of health.

HOLLYWOOD.—Lottie Hollywood, the sonnette of the Master and Man company, is engaged to be married.

HARRIS.—Al Harris will be in the cast of *The Wide, Wide World*.

KLEIN.—Lulu Klein has been engaged to appear in *The Stowaway*.

BUCHANAN.—Arthur Falkland Buchanan was in town over Sunday.

WOODS.—Murry Woods will leave *The Struggle of Life* company on Saturday night.

HUNTER.—Maud Hunter has joined *The Broom-maker* company, to play the part of Gretchen.

HANSLER.—Simon Hansler, of Philadelphia, is probably the best leader in the land, so far as incidental dramatic music is concerned. He has a fine orchestra, and he makes the expression of his musicians fit the expression of the scene every time.

GERRY.—Last Sunday's papers attacked Commodore Gerry on *mauve* for his recent edict against the stage children. Four different articles showed that the stage children are happier and healthier, morally and physically, than half the children of the city.

HENDERSON.—Frank E. Henderson, manager of the Jersey City Academy of Music, has been ill with the grippe, but is getting better.

DITTENHOEFER.—Judge Dittenhoefer, acting for T. Henry French, is going to test the constitutionality of the law against children appearing in dramatic and musical performances. The case will come up on Thursday. Judge Dittenhoefer says that he does not perceive the consistency in Mr. Gerry's position. Mr. Gerry says that the appearance of children as lay figures on the stage does not injure them, if they sing or dance, however, their morals are likely to be corrupted. We don't see his consistency, either.

WOODRUFF.—Harry Woodruff, the juvenile actor, who has been a prominent member of Nat C. Goodwin's company this season, left that organization on Saturday. Last night (Monday) he started from the Lambs' Club direct for San Francisco. He is going around the world as the guest of Mr. and Mrs. Henry Gillig. Mr. Woodruff will be in New York again in September, when he will probably be a member of one of our stock companies. He is a handsome and pains-taking young actor, and within the last year has progressed considerably in his art.

TWO INTERVIEWS WITH GERRY.

In *The World*, Jan. 7, 1902. In *The Mirror*, May 21, 1901.

"No permission has ever been given to violate the law, nor will it be. And what is more, there will be no ground in the future for even a semblance of partiality. The law is there and is explicit. It is not for me or anybody else to interpret it, but it is the object of our society to see that it is fairly and evenly enforced. If any one has knowledge of its violation, why did he not make complaint if it was so serious? We will be very glad of co-operation in enforcing the law for protection of children."

"Then you claim that all these charges of partiality are due to the imposition of false assurances of managers upon you?"

"That is just it."

Again, Mr. Gerry said that there was an end to it, right now.

"But Mr. French asks if stage children are not better fed and better clothed and earn more money than if they did not have this employment?"

was a question put to Mr. Gerry.

"So are prostitutes," he quickly answered. "They have all these things and money enough, too. And if some of these children do not grow up to become like them, they are at least possessed to all the commodities, influences and good morals of their surroundings."

"Was not this law framed, as Mr. French inquires, to cover the children's cruelties?"

"Nonsense. The law was passed fifteen years ago, and I remember right, the public agitation was some eight or ten years ago. At any rate, the law was passed to compel drunken, worthless or momentary parents to fulfill their obligations by supporting their children and not sacrifice their physical and moral well-being to the parent's shame, as was done in thousands of instances. It was a case when children are made to publicly perform for any work or money."

"Besides sparing the children from the surroundings, one great object of the law was to impress the obligation of parents to children, once upon this channel to these parents and none can foresee the probable extent of the frightful abuse of even the slightest privilege."

"I am a friend of the stage," said Mr. Gerry, "but I am a better friend of the children. I consider the proper development of the child more important than the development of the drama. But I deny that I interfere with children simply because they are appearing on the stage. I interpret the law according to its spirit, not according to its letter."

"It is said that you discriminate, Mr. Gerry?"

"I know it is said, and it is true. It follows in following the law to the full power it gives me or you or anybody who may choose to prosecute, I or you could stop every child at present on the stage from appearing further. The law is explicit. It says that children shall not appear in theatrical exhibitions. And now if I discriminate you must consider it is generous. I, however, do not look on it in that light. It is justice."

"Take, for instance, a child under sixteen, appearing at Mr. Palmer's theatre, Mr. Frohman's, Mr. Daly's, or Mr. Sawyer's, do you think that child runs the same risks and is in the same peril as if she or he were nightly performing in the flower or in some spectacular exhibition, appropriately termed 'a big show'?"

In the first four theatres I have mentioned, the child, provided it is not assigned a task beyond its strength, is not harmed physically, nor is it harmed morally, because the surroundings, both behind the scenes and in front of the house, are totally different. But if that same child is taken down into the flower, where the audiences are mainly composed of thieves and prostitutes, and is made to do some silly little song or dance, we consider it our duty to step in and stop the performance."

"We draw the line at theatrical acts and singing and dancing. At the former, because it is dangerous to the child's health and habits, to the latter because it is silly and, as I have said, is morally done to please audiences that can only receive a most pernicious influence on the child's moral character."

THE USHER.



Two actors have been honored with receptions by the Goethe Society, of this city—Mr. Irving and Mrs. Kendal. A third dramatic artist will be similarly entertained shortly.

The society has issued invitations to its friends to attend a reception to Madame Modjeska, at the Hotel Brunswick, on Friday afternoon of next week.

On this occasion the distinguished actress will read an original paper on the subject of "Rosalind."

Madame Dilgenti, a charming woman, and, according to all accounts, a versatile and accomplished actress, will give a special performance at Palmer's Theatre early in February.

The bill will be what is called "mixed," comprising Giacosa's beautiful poetic play in one act, *A Game of Chess*, an act from Mary Stuart, an act from Adrienne Lecouvreur, and an act from one of Goldoni's comedies.

Madame Dilgenti has obtained permission to present the authorized English version of the *Game of Chess*, and its production will place the author of *La Dame de Chantilly* in a new light before an American audience. Madame Dilgenti will play the page, Fernando. The rest of the cast will be composed of members of Mr. Palmer's stock company.

In dramatic idyl, tragedy, emotional drama, and high comedy the Italian actress will surely be able to demonstrate the extent of her varied talents. She will play all the characters in English, a language she knows almost as well as her native tongue.

There is a surprise in store for the evening papers that make a plunge on their "sporting editions."

Within a few weeks the *Sport in the Times* will begin the publication of a daily annex, to be called the *Daily Sport*. It will be a four-page paper, the size of the *Sun*. The staff will include all the crack writers on sporting matters in this country. The proprietors have taken a building on Frankfort Street. They have bought a mammoth press, with a capacity of 25,000 copies an hour, and their preparations show a determination to make the enterprise of the first importance.

The *Daily Sport* will be the official organ of the American racing world. Arrangements have been made already by which it will have the exclusive contract to publish the official racing calendar—something new in this country. The daily, like the weekly *Sport*, which will be continued on the same lines as before, will give critical attention to the drama.

The principal owner of the *Sport* is E. A. Buck, the editor and publisher. Associated with him in the enterprise are Elihu Root, ex-Judge Horace Russell, and Surgeon-General. The paper makes an immense profit every year. It is the American authority on reputable sporting matters. It leaves the prize-ring, the cocking-mat, the dog pit, and such brutal pastimes to the sensational dailies.

People and newspapers bewail the interminable "waits" to which audiences are often subjected.

To compel the public to sit through an *interlude* of more than fifteen minutes' duration is taxing their patience unjustly.

As a general thing the displeasure of an audience in these circumstances concentrates upon the star, who is supposed to be responsible for the delay.

"She ought to learn to change her gown quicker!" or "Suppose she's receiving her friends in the dressing room!" are exclamations frequently heard, that show to what the average spectator attributes the prolonged and tiresome interval.

In nine cases out of ten the average spectator is wrong in his or her surmises. It is not the star that is to blame; it is the stage carpenter.

In a combination theatre the stage carpenter is *thorns*, in the side of the stage manager and an unconscious source of annoyance to the people in front.

When you are sitting down in the parquet, yawning over your programme, and not even trying to keep up the conversation with your best girl, the stupid hands behind the curtain are "taking it easy," making mistakes, slouching around with their characteristic torpidity and engaging in successful efforts to queer the stage manager's frantic wish to hurry the change of scene and to send the curtain up within a reasonable time.

The star sits in her dressing-room waiting to go on; the manager frets and fumes; the house gets restive and loses interest in the sequence of the play. But the fellows in calico overalls and canvas aprons, who make the dress and change the scene, are the most important people in the theatre. They are the ones who make the play what it is.

finish pattering about and flock to the back-door to "work the growler."

At the Chestnut Street Opera House, Philadelphia, Modjeska produced a new play one night last week. The stage hands took thirty minutes by the watch to make a change from one simple boxed interior to another interior equally simple. Slow—eh?—even for the Quaker City.

All of which brings me back to the point that we ought not to censure the star or the other actors for the shortcomings of lumbering, blundering, exasperating "grips."

Attempts to trespass upon Edward Harrigan's field have been made several times, but the marauders all retired discomfited. Of course the prime reasons for Mr. Harrigan's unrivaled success are that he invented the class of pieces that have made him famous, and that he possesses a positive and unique genius for turning them off and staging them.

But there is still another reason. Mr. Harrigan's would-be rivals all made the mistake of supposing that they could produce Harriganesque effects with low salaried people, picked up at random from the variety ranks.

Now, the perfection of the *ensemble* at Harrigan's is due to the fact that the humblest member of the company are selected with a special view to the work required of him. Every dancer and chorus-singer is an artist in his special line.

The salaries paid to these minor people would astonish the managers of some of our stock companies. The men that do super work are paid twenty and twenty-five dollars a week at Harrigan's. The consequence is that the house has the best supers in the world, not even excepting the Meninger. "But" a torso receive there forty, fifty, and sixty dollars a week. The result is an organization completely equipped down to the smallest point for the sort of work that it does.

Mr. Harrigan and Manager Hanley's theory is the true theory of management. They pay the best salaries to the best people. They get in return the best patronage that the public has to bestow.

Sydney Grundy's new play, which will follow *Alabama* at Palmer's, has a strong plot.

The complications grow out of a murder, for which an innocent man suffers imprisonment. He was convicted on the premeditated charge to the jury of a judge who was himself the assassin. The judge dies of apoplexy immediately after sentencing the prisoner. The story deals chiefly with the characters of the judge's widow, her son, the convict, and the convict's daughter.

The play is an adaptation from the French. Mr. Grundy is said to have made a powerful English version. In the cast, Mrs. Bowers and Miss Arthur will make their first appearance as members of the Palmer company.

The Mirror's idea of a national association of theatre managers is taking root.

It is not an utopian scheme by any means. It is both practical and practicable. The need of it is great. Its establishment will convert a scattered army of business men into a united, sagacious, controlling power, whose influence can be exerted to improve the pecuniary condition of all classes in the profession.

At present the agitation is in its infancy. There is room for the widest discussion of the proposal. Exchange of ideas and suggestions will lead to an accurate knowledge of the prevailing sentiments of managers throughout the land.

Unless I am greatly mistaken, permanent good to the theatrical business will come out of this thing.

PROFESSIONALS' PHOTOGRAPHS.

The Mirror is making an extensive collection of photographs of members of the profession. It includes actors, actresses, traveling and theatre managers, agents, musical directors, and others intimately connected with the stage.

We shall be pleased to receive the portraits of all that will oblige us by sending them to this office. Recent or favorite photographs are especially desired.

If the senders will enclose brief memoranda of their professional careers, from their debut to date, they will favor us still more.

These photographs will be suitably classified and carefully preserved. They are intended for The Mirror's sole use.

AFFAIRS AT PITOU'S OFFICE.

Augustus Pitou has bought another play for his stock. It is called *The Last Straw*, and is an adaptation by Frederick Horner of a Paul Ferner's light comedy. Article 231. To a Mirror reporter Mr. Pitou said:

"Mr. French gave me the MS. of both the original and the adaptation of the play. First I read the criticisms of the play by the Paris critics. They were all favorable, including Sarcey in *Le Temps*. Then I read the play, and said at once that it was suited to my stock company. The French called it a vaudeville, and in this country that means a light comedy. It is a pure comedy, and that is only another way of saying that there is no horseplay."

The *Last Straw*, if all probability, will be acted by the Pitou company at Chicago, prior to the date secured for the opening of the Fifth Avenue Theatre.

H. C. Miner is very much afraid that the Fifth Avenue will not be completed by February, the time ready. He will consider himself lucky if it is ready for use by a month from that time. Consequently Mr. Miner will not be able to bring his stock company to New York for a brilliant opening.

Mavourneen said Mr. Pitou, on the subject of a property man, said: "I have a property man, but I don't know what to do with him."

terests, I shall plan to send the play on tour. I have had over fifty applications from actors anxious to play Scanlan's part, but I have not decided on any of them.

"The characters in Mavourneen are all strong, and when it goes out no actor will be starved or featured. The play's the thing."

Mr. Pitou told the members of the Scanlan company when he dismissed them, that any of them that might be idle would be engaged for the production of the war play, *Across the Potomac*, that is to be produced in this city very soon. In case Mavourneen is sent out, however, all of the original cast that wish to will be re-engaged for it.

THE STEWART ESTATE OBJECTED.

The A. T. Stewart estate objected to the transfer of the lease of Niblo's.

As a result the arrangement between E. G. Gilmore and Elmer E. Vance by which the latter was to become the manager of the theatre instead of the former, was declared off by mutual consent at the last moment.

Mr. Gilmore, after his brief respite, resumes the management, and Mr. Vance returns to the road to direct the tour of his two Limited Mail companies.

THE M'CAULL BENEFIT.

Last Friday afternoon a meeting of managers was held at the Broadway Theatre to take action in the matter of the proposed benefit for the invalid and impoverished ex-comic opera manager, Colonel John A. McCaull.

Frank W. Sanger, president, there were present A. B. Canby, John H. Russell, W. M. Denlevy, Frank A. McKee, Ariel Barney, Albert Aronson and Mr. O'Rourke, representing the Twenty-third Street Theatre. Other managers sent letters pledging their sympathy with the object of the meeting.

Mr. Sanger was elected permanent chairman. An executive committee was appointed, comprising Messrs Canby, McKee, O'Rourke, Barney and Russell. Its first duty will be to arrange the time and place of the performance. In all probability a date in February will be selected, and an effort will be made to secure the Metropolitan Opera House. Subscriptions for seats and boxes, aggregating \$120,000 have been received already.

The De Wolf Hopper company, The Tar and the Tartar company, and the Pauline Hall company will all be out of town when the performance is given. They are all eager to help, however, and they have each signified their intention to give a special benefit performance on their own account the day that the big New York benefit comes off. This co-operation will unquestionably swell the receipts to a very large figure. The expectation is that the proceeds of the benefit will provide for Colonel McCaull's needs during the rest of his life.

MAN AND MS. MISSING.

He was a modest, gentle-looking young man. He came into the office of Elisabeth Marbury last week, and said that his name was Morton; that is, that his stage name was Morton, but his real name was Walters, and he was a nephew of William Harris of the Howard Athenaeum.

At this point he presented a letter of introduction from his uncle. Morton said he had been touring in Peck's Bad Boy a while ago, but that at present he was looking for a new play in which to star.

So Miss Marbury gave him the MS. of *Grid* to read, and she got a receipt. The next day he came again, and in a voice made of all sweet accord said that he had read the play, and liked it, but that he wished to send it to his father to read. The permission was granted, and Morton vanished, and that was the last Miss Marbury has seen of him or of the MS. of *Grid*.

She wrote to William Harris, who replied that the young man was not his nephew. At the address the youth gave in the city it was found that he had decamped, owing to his boat.

Miss Marbury still has the receipt. She would prefer to have the MS. of *Grid*.

A STRENGTHENED CAST.

As announced by telegram in The Mirror last week, the firm of West and Sabel, managers of The Old, Old story, was dissolved on January 24th.

Daniel Sabel secured the play. It will continue on tour, under the management of Mr. Sabel and J. Robertson Smiley.

Speaking to a Mirror reporter at Taylor's Exchange, Messrs. Sabel and Smiley said that the play has really made a wonderful record. They have been offered return dates at every theatre that they have played, and invariably on better terms.

As verified by a scrap book of press notices, the *Old, Old story* has given great satisfaction, and the cast has been commended, time and again, for its excellence. The managers are in town to strengthen the cast. They will engage, as soon as actors that they can find.

Time is being worked for next season, and there are few dates left to be filled. The rest of the company's time, however, will be at one week stands in the vicinity of New York.

The *Old, Old story* made money. Its owners do not expect that it will do otherwise for several seasons. It has only had two tourable seasons since it has been on tour.

It is a play that has been on tour for several seasons, and it has been on tour for several seasons.

PROFESSIONAL DOINGS.

The annual ball of the Original Theatre Circle took place at the Brooklyn Palace Rink last night. It was an enjoyable affair, and was largely attended.

Joshua Grier and Phoebe Davies are playing the best season they have had out West.

Anna Abel is credited with having made a decided success as Celeste in *Saint of Posen* with the Frank Curtis company.

Ben F. Allen said: "Plays are not written; they are re-written," and this will seem to be the case with many of the plays of today. Jack Royal of the band has been refurbished by William A. Brady and John A. Stevens, and the original Still Alarm horses have been introduced at the end of the third act. Harry Lucy has confidence that the play will duplicate the success of its predecessor.

Charles A. Gardner began a ten weeks' tour of the South at Knoxville, Tenn., yesterday. Manager Ellis reports excellent business for his star.

Frank Connell has been engaged to rewrite *Birds of a Feather* for Manager Charles F. Weber.

The Theatre Club will give a benefit for itself on Feb. 1st at the Broadway Theatre. A strong list of performers has been secured.

James L. McCauley of the McGinty's Misses company wishes to deny the report that he is married. He admits that he will become a Benedict in a short time, but he is not guilty now.

Manvener Cook has fixed on Washington's Birthday as the opening night for his new Casino at Middlebury, N. Y. Little Lord Fauntleroy will be the attraction. The prevailing colors of the decorations of the auditorium will be terra cotta, blue, and cream.

The English Rose, the melodrama by Sims and Buchanan, that was produced at the London Adelphi last season, has been sold to Philip Turner. It will be sent on tour soon, and will fill many of the dates left open because of the disbandment of the W. J. Scanlan company.

E. M. Gottfried, manager of The Pay Train company, called at The Mirror office on Saturday. He said: "I am enthusiastic over the pecuniary and artistic success of my star, Florence Rindley, in *The Pay Train*. Next season, however, I shall have a stronger company, and the scenic effects will be superior to those now in use. The profits this season already are more than \$25,000, and our best territory is still before us. Miss Rindley has been feasted by the prominent society people and clubs in the majority of places where she has appeared."

Crane, the play by Fannie Aymer Mathews, that has been accepted by Augustus Pitou for his stock company, is not that author's play. Washington Life, renamed, as has been intimated, Washington Life, it will be remembered, is the comedy that it was alleged Belasco and DeMille's *The Wife* was taken from. In this case there is said to be only a few comedy lines taken from Washington Life.

The third concert of the New York Philharmonic Society took place on Saturday evening at the Metropolitan. The public rehearsal took place on Friday afternoon. Both events were largely attended.

No company on the road has met with such a series of disasters, wrecks and narrow escapes, as has The Vendetta company, now playing in Michigan. Snow blockades, fires and railroad accidents have for a time disturbed the progress of the organization, but it has successfully surmounted all difficulties and achieved pecuniary success. The smallest receipts taken since Dec. 1 were more than \$200, and the largest more than \$400.

Rickie Ross, the basso, is in town, and ready to accept an engagement. Mr. Ross was a member of the unfortunate Minnie Hank Opera company, which closed recently and left a large number of artists in mid-season. He is a singer of large experience and fine reputation.

In a strong letter to a local journal, Mrs. Etta Henderson of the Jersey City Academy of Music, decries the modern cry for the ideal American playwright, and asserts that our present makers of plays are all that could be desired. Mrs. Henderson writes: "If we have not genuine American authors in Bronson Howard and Augustus Thomas, we shall look long before we find them. It is useless for writers on dramatic subjects to cry there is no American drama. It confronts us at every turn." Mrs. Henderson closes with a womanly defence of play adapters, farce-comedy writers and abused people generally.

The Yale students have been distinguishing themselves of late as theatrical backers. Thomas H. Pratt and his brother Charles are both Yale boys. They left the college to travel as "backers" of the Saint Pasha company. They are both under twenty-one, and recently fell into a large fortune which they proposed to spend on theatrical enterprises. They failed to raise the role of *England, Russia, and the United States*, and consequently the company broke up. One of the young men is said to be backing the Ship Ahoy company.

P. A. Fox, who is super manager of the Indian Mail Carrier company, is an expert penman. The manager he made out a cheque on a bank at Titusville, and signed the name of a Mr. Hubbard. The bank passed the cheque without question, and Mr. Foxcraft won his wager. Dangerous sort of joke was it?

Laurie is the son of Henry Irving, that himself either by intent or accident at his hotel in Belfast, Ireland, on Jan. 31. He had been depressed by overwork, grief, and worry, and had been working on his professional. The news was brought to Henry Irving during a performance at the Lyceum Theatre, and he was so shocked that he died on the spot. Laurie is now in the hands of the police.

A TWELFTH NIGHT REVEL.

Singing the chorus in Twelfth Night. The young women who took part in the play, which was known as The Twelfth Night Club, were the same as the girls who were in the play on last Wednesday night, when they called in their friends to make merry with them. It was an ideal Twelfth Night. The first scene of the season fell that day, and the stars condescended to shine upon it.

At the club's rooms, 120 East Twenty-third street, the good-will and good cheer of the Christmas season hung like a diffused essence in the air. Here, womanly fingers had transformed a conventional New York flat into a haven of green.

From bunches of holly and banks of mistletoe, confetti from Shakespeare's play peeped out. The lettering was antique, the effect unusual.

A smiling combination could be made of our dear souls, and a girl legend above the holly heaped hearthstone. This is the club's motto—and a very good one.

Are you a comedian? glanced from beside John Drew's photograph, where he posed in the fantastical garb of Petruchio.

"Let there be gall enough in your ink," came boldly into view above the desk presented to the club by Daniel Frohman. Was it a challenge to the critics who were hidden to the feast? It struck us that the bright-faced girls giving each new-comer a genial welcome had nothing to fear—no, not from the most final, acid-tongued critic existing.

In an inner room an hospitable board was spread under the light of shaded candles. A plank of wood spanning the wall above it, and shaded in trailing green bore a pertinent, gracious query in old English: "Dost think because thou art virtuous there shall be no more cakes and ale?"

The modern substitute for cakes and ale was there in abundance, and a huge punch-bowl stood invitingly under the words: "Thou lackest a cup of canary."

We must not forget the "spooning" room. It was small, cosy, and Eastern in effect. Wooden spoons of various sizes swung on the portiere rod, softly striking the heads of all who entered, leaving hope behind. "She never told her love" seemed to float down in a sigh from the lintel of the door. If she never did, she had a splendid opportunity then. Just within, above a most persuasive-looking cushioned corner, were the words: "Where Love is thron'd." This little retreat had a leap year suggestiveness that the young women may or may not have taken advantage of. On the desk a huge basket of roses bore the card of Agnes Ethel, now Mrs. Rondebush.

From nine o'clock until long past midnight the place was crowded. The punch-bowl was given its due share of attention, and song followed song. Harry Pepper's sweet tenor voice gave every note with the most delicate expression. Mabel Stephenson, one of the prettiest of the Twelfth Night girls, trilled in her marvelous way until it seemed that all the birds of the forest were holding a concert. Miss De Frece recited; Fritz Williams, of the Lyceum Theatre, sang a comic song, which was followed by one from Mr. Wells, and both were really funny. Twelfth Night melodies were charmingly sung by Kate Mayhew and Mr. Starr, a brother of the Club's recording secretary, Ella Starr.

As the clock struck twelve Alice Fischer came down the room bearing a large, loving-cup, wreathed with carved ivy leaves. It was passed from hand to hand, until all had sipped from it.

Then came the cutting of the Twelfth Night cake. Minnie Wheeler found the ring in her slice, and everybody knew what that meant. Wilton Lackaye drew the thimble from his amid laughter. Why? Because he shall perennially sew on his own buttons. The silver piece (a plain American dime) was cut by Mrs. Sidney Drew. She looked very happy as she held it up. If its timely omen holds good, riches and success will attend her as a star.

One toast was spoken that all became silent to hear. Effie Shannon stood under the artistic fish net drapery between the rooms and drank to the health of Annie Russell Presbrey, who had just been elected an honorary member.

And how did the girls look? And what did they wear?

They looked pretty and chic, each with an individual charm which kept the stranger busy transferring his admiration.

Alice Fischer wore a soft pearl silk gown, trimmed with pale pink roses. The effect was sponge-like and graceful.

Maida Craigen's gown was of pretty dark green.

Madge Baron wore heavy corded silk, dem-tail, a huge bunch of violets in the corsage.

Effie Shannon wore a trained black silk, with bodice and sash of delicate blue silk with chiffon.

May Robson wore black silk, with heavy gold embroidery.

Marion Russell Cartwright displayed a pretty dem-tail of black, and a small bonnet with blue flowers.

Martha Morton wore gray silk and pearls. Mrs. Sydney Rosenfeld looked very imposing in black lace and jet.

Mabel Stephenson was charming in light gray silk with chiffon.

Minnie Wheeler had on a bright cardinal gown with black net over it.

Kate Osterline wore a pale pink silk with chiffon, the bodice cut low.

Phyllis Rankin wore a gown that had a shepherdess effect, a light pink, the low bodice trimmed with pink flowers.

Ella Starr wore old rose net and cream lace.

Minnie Lewis wore pale gray silk, a half-wreath of ivy effectively crowning her brown hair.

Kate Jordan wore a trained, low-cut gown of black net, with white chenille squares.

All the Twelfth Nighters wore ivy leaves

and decorated their guests with this symbol of the club.

Besides the names given, the following are also members, but the necessities of theatrical life forced them to be far away on that happy night, and in some cases illness prevented: Sydney Armstrong, Maude Banks, Adèle Belgarde, Nannie Craddock, Vida Croly, Mrs. Lizzie Hudson-Collier, Ada Dwyer, Selena Fetter, Grace Furniss, Lu Freeman, Mrs. Harrison Grey Fiske, Emma Frohman, Alice King-Livingston, Eleanor Mayo, Mrs. Fanny Locke-Mackenzie, Mrs. Cora Beaumont Smith, Jane Stuart, Emma Sheridan, Mrs. L. L. Seaman, Miss Eleanor Tyn-dale, Sallie Williams, Ida Waterman, Mrs. Mary Saunders Winter, Janet Lewis, and Alice E. Ives.

The Twelfth Night Club has come to stay among us. With youth and talent on its side, with hope and dauntless energy to brush away all difficulties as trifles, it will live to be as successful and universally known as its elder brother, The Players.

The Spring entertainment will be repeated this year at the Lyceum Theatre, and well-known actors and actresses have even volunteered their services. These with the talent which abounds among the members will again, undoubtedly, make it an emphatic success, one of the noteworthy features of the theatrical year.

Among those that attended the reception were Mr. and Mrs. A. M. Palmer, Daniel Frohman, Mr. and Mrs. Herbert Kealey, Mrs. B. W. Doremus, Mrs. Wilbur Bloodgood, Mr. and Mrs. J. D. Townsend, Mr. and Mrs. Doubleday, Mr. and Mrs. Gilchrist, Eugene Ormonde, Cyril Scott, Fritz Williams, Mrs. Fred Williams, Mrs. Frank Mayo, John Gallagher, Mrs. Rachel MacAnley, Cuyler Hastings, Edna Bradley, Henrietta Lander, Colonel Alfriend, Sydney Rosenfeld, Maurice Barmore, Georgia Cavvan, Bessie Tyree, John Glendenning, Arthur Hornblow, Mrs. Fernandez and Bijon, Mrs. Jennie June Croly, Dr. Ang. Browne, Mrs. McKee Rankin, Wilton Lackaye, Mr. and Mrs. Sidney Drew, Mrs. Muchmore, Martha Jordan, Martin V. Cook, Will Philip Hooper, Carroll Albright, Lorimer Stoddard, Colonel and Mrs. Cockrell, Mr. and Mrs. J. Morrissey, E. J. Radcliff, Mrs. Bronson Howard, Mr. and Mrs. Edwin H. Low, Dr. Mintz, Dr. L. L. Seaman, Miss Opp, Mr. and Mrs. Sperry, and Mr. Oberle, Agnes Booth, Rosina Vokes, Madame Modjeska and Edwin Booth sent notes of regret.

HELEN BLYTHE'S TOUR.

Helen Blythe, who is to appear in Alexander McLean's play, The Wide, Wide World, talked of her tour to a Mirror reporter yesterday.

"It was reported that my brief retirement from the stage was due to ill health," said Miss Blythe. "That was untrue. I retired because of the prevalence of farce-comedy, and the impossibility of making any money with a legitimate attraction."

"While on the subject," continued Miss Blythe, "allow me to say that I am in perfect accord with the Mirror in its attitude toward variety farce-comedy. From all indications, its days are numbered, and now, at the dawn of a brighter era, I purpose to take up the broken thread of my professional career."

"A. McLean, the author of my play, will also manage my tour. The Wide, Wide World is in four acts and a prologue. The situations are very strong, and the plot is interesting and well developed."

"My part is a double, after the manner of Hermione and Perdita in A Winter's Tale. In the prologue I appear as the mother, and during the play as the lost daughter."

"I am very confident of success, for although it is not in mortals to command success, we'll do more—we'll deserve it."

FAIR MENS.

A list of names of the actresses now in New York is being prepared, and as soon as it is completed invitations will be issued to them to attend the high tea that President A. M. Palmer, of the Actors' Fund, will give on an afternoon this month, at Palmer's Theatre. The ladies will have the details of the Actors' Fund Fair explained to them by Mr. De Frece, their names will be enrolled, and committees appointed.

Of course the success of the Fair depends, in a large measure, upon the energy and activity of our actresses. Certain important departments will be entirely in their charge. There is no doubt that they will prove more than equal to all that is expected from them.

It is suggested that if members of companies on the road are desirous to help the Fair, they could do so by forming themselves into circles or associations, and make or donate contributions of fancy work in a body.

OBITUARY.

James F. Dean, of The Old Homestead company, died on Jan. 8, at Cincinnati. He played the part of Cy Prime for ninety-four successive weeks during the season of 1899, and had appeared as leading old man with many prominent companies. The cause of his death was heart failure, which followed a severe cold contracted while attending the funeral of Mary Bird, the actress. Mr. Dean was a native of Haverhill, Mass., and was forty-eight years old. Mary Bird, who had been with the Straight Tip company for two seasons, died last week in Cincinnati from injuries received by fire. She was about thirty years of age, and had played with Harrigan's company for several years.

Lizzie Smith, wife of Stage Manager Smith, of the Harry Williams company, died suddenly at Cincinnati, on the evening of Jan. 4.

Despite the fact that Agnes Wallace-Villa and Miss Deshon have had the grip at the same time. The World Against Her company still pursues the even tenor of its way.

THE STAGE OLD MAID.

The conventional stage old maid, with her eccentric appearance, her affectations, and her very evident desire to capture anything that wears trousers, is seldom to be met with in actual life. The stage caricature is amusing, it may be urged, but the very fact that it is a caricature condemns it.

The old maid of to-day deserves a more just representation on our stage even if the portraiture be not so mirth-provoking. Look at the simpering, foolish old maid aunt in Jane, for instance. Who ever saw the original?

Why the spectacle of a woman walking without companionship along the pathway of life should be considered so execrably funny that she must needs be represented on the stage as a giggling, corkscrew abortion, will forever remain a mystery to me.

I call to mind now an old maid in real life. When this old maid was young and pretty her mother—a widow—died, and she was left with the sole care of three younger sisters on her hands. Their income was very limited, but she managed to send all the girls to school, and keep the little home going by taking in dressmaking. After awhile it was decided that the eldest of the three must take music lessons, so that by-and-by she might be able to teach. Nothing daunted, the faithful eldest took in more work, and toiled harder and harder. No wonder that her girlish beauty began to fade.

Jim—her affianced—became appalled at the state of affairs. He could not support the entire family, though willing to undertake it; he was hardly able to support a wife—and she was not willing to marry him until he had a better start in life.

So Jim went off to Montana declaring that he would grow rich soon and come back and take care of the whole family.

But it took Jim three years to make any headway and by that time his old love had grown dim in his memory. His letters grew formal and few and far between, and finally they ceased coming at all.

But he did not remember to send her his wedding cards. Hardest of all, the three sisters when they were grown up and married, never seemed to realize that the faithful eldest had thrown away her youth and chance of happiness for their sakes.

I know another old maid. She is a beautiful woman still, though her hair is tinged with white. The love of her life lies in Greenwood Cemetery. She attended his funeral on the day she had expected to wear her wedding robes, and has remained true to his memory ever since.

I know another old maid. She had, when young, a voice of surprising sweetness and power, and her friends told her she ought to live for that voice. But she was poor, and had to struggle for an education—did typewriting in a lawyer's office to earn money for lessons.

When her voice was supposed to be trained sufficiently for her to sing in public, her real struggles began.

Anybody who has been a novice of any kind in New York, without influence, knows what the struggle for a foothold is. This girl tried for a choir position, and finally became soloist in an obscure church on a meagre salary. But it seemed impossible to rise.

She looked so young that it was difficult for her to obtain pupils and, besides, she wished to sing rather than preach. She tried concert engagements and drawing-room singing, and almost starved herself to death at it. People thought she ought to sing for nothing for the sake of an introduction, and the more she sang for nothing the more she found she was expected to do so. Still everybody said: "What a beautiful voice—there is a fortune in that voice."

Finally she tried opera. She could not lay claim to any previous stage experience, so was placed in the chorus. There she remained for nearly two years, and when they gave her a part at last it was soon taken from her and put into other hands, for it was discovered that she had no dramatic ability whatever, and the sweet voice was not enough to make a rollicking soubrette part "go."

So she was again relegated to the chorus. This almost broke her heart, and she resolved to try again for a choir position. But she had appeared in tights in a chorus—shocking! No more church or drawing-room engagements for her. So she returned to the drudgery of teaching—a worn, disappointed woman. The best years of her life had been given to satisfy a worthy ambition and failure had been her reward.

These three examples of old maids have been selected at random and are fair types of the species. What is to be found in their duty-worn lives to warrant the stage caricature?

There is an old maid, of course, whom disappointments have rendered acrid of tongue and sharp of temper, and generally uncongenial. But the typical old maid I have found to be a woman of strong character, capable of uncomplaining self-sacrifice, and often with a heart history written in her face which should make her the noble central figure of a drama rather than the jeered-at creature of farce that she now is.

MARION SHORE.

DORA WILEY ILL.

A telegram from C. E. Wiley states that Dora Wiley is seriously ill at the Hotel Watston, Boston. She is suffering from the grippe which, in connection with an attack of heart trouble, makes her condition very alarming. Her recovery is doubtful.

Miss Wiley is a native of Bucksport, Me. She began her successful career as a church singer. Her operatic debut was made with the Boston English Opera company in Mari-tana. She is a thorough student and has traveled abroad extensively, gaining finish in her singing and acting.

Miss Wiley has made many friends in her profession, and it is earnestly hoped that she may survive this attack.

THE HANDGLASS.

PAUL has come back to us for a tenth annual Farewell, with her own raven locks instead of the Titian mane she sported last year. After all, variety still remains the clove and cinnamon of life.

CHIEFVER GOODWIN is spoken of by a New York paper as "a man who for the last fifteen years has been trying to live down the reputation of having written the libretto of Evaneline."

GILBERTS: "What was the cause of Foot-light's failure in the West?"

JACKIES: "Stage fright."

GILBERTS: "Why, Footlights has been on the stage for several years?"

JACKIES: "Twasn't Footlights had it, 'twas the audience."

AND now it eventuates that Mrs. Leshe Carter wears fifty-dollar petticoats. But she has only one gown and jacket to her back, poor thing! And nothing to look forward to but fifty dollars a week for an indefinite period. Cruel Manager Belasco!

What did Straggetact's hit consist of? It consisted of having a good press agent.

LITTLE THURDAY's real name is Charlotte Lehna Wood. This was broken gently to the public only recently.

FRANCIS WILSON'S Juvenile Ethiopians have been nipped in the bud of promise. A dark cloud has overshadowed their horizon and their pure young enthusiasm for comic opera has been dampened by the ice water of Mr. Gerry's ambition.

FOUR rich men have offered to build a theatre for Richard Mansfield, but there is a painful lack of offers to manage it for him.

THIS—"I hear that Knowem quelled a panic in Kentucky last week."

MRS.—"Yes, there was a cry of fire in the audience, and Knowem called loudly for water. It chilled and shocked the audience so that they fell back helpless in their seats."

A FRENCHMAN is being prosecuted in Paris for "giving exhibitions that outrage Parisian morals." He must be a bad man.

"SAD about Wayoff's failure, isn't it? What caused it?"

"Oh, he was getting on very well when some newspaper alluded to him as 'a rising young actor.' That settled him."

It takes 50,000 gallons of water to fill the Dark Secret tank in a Philadelphia Theatre. It takes more than that to fill some of the New York tanks.

SOME of the New York young women contemplate forming a committee to wait on Paderewski and ascertain whether he does up his hair nights in curl papers or pins.

FRANCIS WILSON, in The Lion Tamer, sings, anent the telephone girl and the messenger boy:

In this wonderful isle the telephone
Does not have a system that's all its own,
Of giving a gurgle, a whirr, and a moan.
Then asking you, "Are you through?"
And the Central girl, whom you cannot reach,
Doesn't limit your knowledge to "parts of speech!"
By cutting you off though you scream and screech
In the Isle of Lilliput.
A hurry
And hurry,
And helter-skelter skurry
Characterize
The messenger "bree"
Who errands run for you
No word, ring,
No blunder, ring
Nor patent, petty plundring:
The rates they know,
Wherever they go,
In the Isle of Lilliput.
In the Isle of Lilliput, the Isle of Lilliput
Lilliput, Lilliput
They do not stay away all day,
And when you grumble at their delay,
"I had to wait for de answer," say
In the Isle of Lilliput.

FOR about the tenth time in the last two years it is "announced" that Sallie Martinot will star. And now we are waiting for the announcement of a cancelled contract à la old times.

At a recent souvenir night in London of a tearful play, handkerchiefs were presented to the auditors.

WHILE in the West, Bill Nye was called on by a member of the profession who wanted a pass. Says Mr. Nye:

Possibly I did him an injustice. Possibly he had a shirt. If not, I never saw a haughtier man without one. He said: "We done a rotten business here. When we started out we had good paper and played to S. R. O. in South Archey, but the leading men got sort of muley on his plates with rheumatism, and before a week we were 'stopping at a one-plunk house; the muley got her skates on and tried to play opposite a jay that was out of sight, and so she queered the business. The manager piped her off and fired her a week's salary, so she took a B. and S. with us, and shook the company at West Puncras, O. She was all right, the muley, was, except her legs, when she had a pig, and she could talk like a turtle dove and never dry up like some does when they get their skates on, but she was muley on her plates—see? And so now she is playing Little Eva, which is mostly on a death bed, and where she says it's 'a lead pipe cinch.'"

FIRST ACTOR—"Ah, my boy, in order to speak the English language correctly one should have a fair knowledge of Latin."

SECOND ACTOR—"Alas! Latin is dead to me. All my knowledge is in *lat*."

SINCE the first night of The Country Circus at the Academy, it is said that the "Sacred Baboon" took a dislike to the trombone player in the orchestra, and that during the procession he fixes his eyes upon the musician in such a way as to make that gentleman very uncomfortable.

KING COLE.

IN THE WINGS.

Just now the reading public is better posted and more interested in our new navy, armed ships, and great guns than at any time since the rebellion. The details of every new vessel launched have been dwelt upon, the power of her guns figured up, and her sailing and fighting qualities discussed in the daily papers and magazines. There is a patriotic impression in the air that we can't get too much navy. Figuring on this impression, Jacob Litt and T. H. Davis, those astute gentlemen from the West, are going to send on tour William Hawthorn's play, *The Ensign*. It will start at Washington, D. C., on Feb. 15. Later on it will come to the Academy of Music, in this city. *The Ensign* has a popular subject—the Mason-Sidell incident that came near plunging this country into a war with England. Times have changed. Then we claimed the right to take political refugees from under a foreign flag by force on the high seas. Now we claim the right to protect political refugees by our flag right on the foreign soil on which they were born. Nevertheless the play, without any such intention, must forcibly remind us of our inconsistency in diplomatic matters.

The principal scene in *The Ensign*, Mr. Davis tells me, represents a sectional view of the good ship *San Jacinto*, Captain Wilkes. It shows the main deck and the gun deck of a man-of-war. The scene was taken in detail from the *Kearsarge*, lying at the Brooklyn Navy Yard at the time. The artist got forty photographs and water color studies, and then painted the scenery. This, I gather, is but one of many ship scenes that will be introduced in *The Ensign*. Another represents the spar deck of the same ship. Between decks are the sailors and officers going about their duties, and on the deck above are seen the actors in the drama. "The scene," says Mr. Davis, "is by the greatest scenic artist in New York." We all know who he is. Probably, as he reads this, he half suspects himself.

I was watching Sidney Drew "make up" at the Standard one night, last week, when a messenger brought a note to the young star. It was addressed to John Drew, comedian, Standard Theatre, Broadway. "It must be for my brother," said Sidney; "he's a comedian." So the letter was sent by messenger to Daly's. Within an hour it came back, opened, to the Standard. It read: "John Drew, Esq. Dear Sir.—Since I had the pleasure of seeing your performance, the other evening, I have come to the conclusion that I have found the actor I had been looking for in vain since John T. Raymond's death. So, should you have a desire to entertain the proposition for another comedy, I have one, the standpoint of which, if I had written for you, couldn't possibly have hit the mark more closely. I shall be happy to read it to you at any time," etc. With the note came one from John Drew. "Dear Sid," it said, "The enclosed was sent to me from the Standard. Either the d— fool who wrote it means you, or he gathers, after witnessing my performance of Orlando, that I ought to be playing the part of Colonel Sellers. I think you had better attend to the matter, for if it is a crank bomb-thrower you are more prepared to go than I am. Your affectionate brother, John." Sidney is now wondering whether it is really himself who is destined to fill Raymond's shoes, or whether a man with a strange light in his eye and a satchel in his hand is waiting for him at the stage door.

DANIEL FROHMAN announces that this is the last week of *Lady Bountiful* at the Lyceum. "It was only put on for five weeks," said he, "but its success outlived that limit. Buchanan's pastoral play will have its first night on Monday. It is also called *Squire Kate*, and is very different from the plays hitherto acted by my company." As in the case of *The Idler* and *The Master of Woodharrow*, Buchanan's play will be presented at the Lyceum before it is done in England.

THE HUSTLER and The Meininger companies were counter attractions in Hammerstein's theatres on One Hundred and Twenty-fifth Street a fortnight ago. There is a tug-of-war for you! The Hustler won, and it made \$4,500 on the week, while the German Duke's aggregation of trained and skilled actors attracted only about \$1,200 on the week. It is to be put on record that The Meiningers did the worst business recorded at the Harlem Opera House.

One would imagine that the Germans would go to see The Meiningers and that the Americans would go to see The Hustler. Not so, however. Hans and Gretchen went to the farce-comedy, and Tom, Dick and Harry, out of curiosity, went to see The Meiningers.

The rubicund Oscar Hammerstein is a pretty sure weathercock as to which of his two houses is doing the better business. He eschews the house that, for the week, is not popular, and is to be found either roving around the lobby, or seated in a chair gazing into space behind the scenes of the other house.

ETTA HAWKINS, who has made a nice little hit all by herself as Cinders, the factory girl, in *The Lost Paradise*, at Proctor's, is ambitious to shine some day in an emotional role. That she has talent of this character was seen when she first became known to New York audiences, in the leading female part in *The Main Line*, at the Lyceum, some years ago. Miss Hawkins is a bright, conscientious little woman, with a piquant nose that suggests comedy more than any other line of stage work. In speaking to me of her resolution, she said, laughingly: "They think I can't play emotional parts on account of my nose, but I'll show them yet." When a woman says "I'll show them yet," it means as much as a swear word from a man. So

with her natural ability and her grit, many things are possible for Etta Hawkins.

OPERA singers, like critics, disagree sometimes. Laura Behuni said a while ago that the role of Santuzza in *Cavalleria Rusticana* was the most difficult she had ever sung. Whereupon Emma Eames, the Mary Anderson of Italian opera, pipes up in her cold, pure voice and remarks for print that the role of Santuzza is simply child's play. The dismay of Miss Behuni at this thrust, was, of course, intense. But her Saturnalia was at hand. For now the voice of the Patti is heard in the land declaring that Santuzza is a role replete with difficulties. It is now in order for Miss Eames to imitate Albani, or Lehmann, or Scatchi, or Van Zandt to give it as her opinion that any tyro could sing Santuzza with distinguished success.

"We had to do without 'Spike' Hennessey, our actor burglar, when we played in Minneapolis," said Manager Thomas H. Davis, of The Stowaway company, in the lobby of the Park Theatre last night. "The night we opened there a quartette of detectives came to the theatre and wanted to see Hennessey. I sent for him to come out in front, but for some reason he failed to show up. So I went around on the stage to find out what was the matter. I met Hennessey's pal, 'Kid' McCoy, and he took me off in a corner and said: 'Keep dem sewer builders off der stage till Spike gets dressed. There's two men at the stage door, and if they see him his name ain't Spike, but Dennis.' What has he been doing that the detectives should want him? I asked. 'Oh, it's an old job. Spike harpooned a fink when he was here five or six years ago, and they are on to him.' Just then the detectives came on the stage. The 'Kid' no sooner saw them than he darted down stairs and rushed into 'Spike' Hennessey's room. All four detectives rushed pell-mell after him but by the time they got there 'Kid' and 'Spike' disappeared. The detectives hunted all over the theatre, but had to go away without finding their game. The 'Kid' had been standing around with his hands in his pockets during the search and when the coast was clear he came to me and said: 'I've got Spike in the safe locked by the combination. He must be runnin' short of air by this time, and I'm going to turn him loose. He'll have to skip for the rest of the week, though! Well, the 'Kid' went over to the big safe that was to be blown open the next night and unlocked the doors and pulled his partner out more dead than alive. They've gone. Spike! said the 'Kid'. 'I came pretty near going myself, pard,' replied 'Spike' as he gasped for breath. Hennessey lost no time in leaving town, and during the rest of our engagement there 'Kid' McCoy did the burglar act, aided and abetted by the stage carpenter."

PA ORE.

SCANLAN'S START.

The misfortunes of W. J. Scanlan have awakened a host of recollections of his early life that have appeared in many newspapers, but in few cases has sufficient honor been done to the young actor whose striving after the "legitimate" induced him to resign a salary of one hundred and fifty dollars a week, which he was receiving for variety work from Harry Miner, to accept thirty dollars from Bartley Campbell in *My Geraldine*.

Scanlan's first partner was not, as has been stated, "Tim" Cronin, but William Cronin, and the sketch in which the two young men played was called *Life in a Tenement House*. Scanlan then made up with red "Galway" whiskers, red shirt, and overalls, and introduced a song, "Clarence Revere." This song was what attracted the attention of a literary friend of the actor, who advised him to give up variety, and try for something better.

Scanlan was ambitious but illiterate, and he knew it; but he was enthusiastic at the idea of a play written especially for him. He obtained his play and brought it to Josh Hart, to whom the actor was under contract for a term of years. Hart laughed at the idea, and Scanlan's friends discouraged his wish for anything but "variety."

He determined to make the effort, and alone and without capital he branched out as a star at the National Theatre, Philadelphia, on Sept. 15, 1879. An old playbill of that date gives the play as "O'Neill, an emotional comedy, by C. R. Clifford." Several songs of the star's composition were introduced, and the play succeeded, but Scanlan afterward separated from Cronin and went to New York to play in *Fun in a Boarding School*. Then he was engaged by Bartley Campbell, and for a year played *Teddy* in *My Geraldine*. Then came *Friend and Foe*, which has been erroneously announced as his first play.

His natural musical talent was remarkable, for he frequently admitted that he knew nothing of technical musical law or harmony of expression. He composed his melodies on an old accordion. His ambition to succeed was what urged him forward to the position he gained, and the unfortunate ending of a career so nobly begun, unaided and alone, renders his career and its finish one of the most pathetic in stage history.

THE GREAT FALLS OPERA HOUSE

Great Falls, Mont., has a new Opera House. It was opened on Jan. 4 by McKee Rankin and his company in *The Canuck*.

The house was designed by Oscar Cobb, and is a fine specimen of architecture. The stage is forty-three feet deep and sixty feet wide. The rigging loft is fifty feet above the stage floor. A handsome drop-curtain and more than one hundred and fifty pieces of scenery have been painted for the house. The equipments throughout are thorough and in good taste, and the house takes first rank among the playhouses of its section.

Popular prices will be the rule, and first-class attractions are booked for the season.

GOSSIP OF THE TOWN.

Fitzgerald Murphy has left Sidney Drew in order to look after the business interests in front of the house for Carroll Johnson in *The Gossoon*.

PROFESSOR W. W. DAYTON is touring Vermont to good business. He is preparing a new magic attraction for his entertainment called *White Art*.

On Wednesday night, Jan. 6, some of the programmes given out at Daly's Theatre were dated "this evening, Dec. 24, 1901." Isn't this rather behind the times for the house with the golden gates?

THE AUDUBONS gave *The Burglar* at 141 East Fifty-eighth Street on Saturday evening. Little Aimee Stoddard was specially engaged for the evening.

VERNONA JARREAU's manager writes that his star's business in the South has been excellent. In New Orleans a very profitable engagement was played, although it rained the entire week.

THE Si Plunkard company closed on Jan. 9 at Charleston, S. C., for a two weeks' rest. Some changes are to be made in the company. Milt Boyer will go in advance, and Sam C. Young will be stage manager.

T. C. HAMILTON, business manager for the Louise Hamilton company, writes that he made a contract, last September, with A. P. Fritcher, manager of Fritcher's Opera House at Fort Plain, N. Y. The dates were Nov. 19, 20 and 21. When Mr. Hamilton's advance agent arrived, a week before the opening date, he was informed by Manager Fritcher that he had rented his house to the Grand Army of the Republic for those nights and therefore the Hamilton time was canceled. In consequence of this the company lost one night outright and was obliged to fill the other two at Canajoharie. Mr. Hamilton wishes to warn managers against the house where he was treated in such an unbusiness-like manner.

THE Turner Opera House at Menominee, Mich., has entered upon the new year under most promising auspices. Franklin H. Brown, the manager of the house, announces that all first-class attractions visiting Menominee will appear at his theatre.

THE W. K. Cross Dramatic company and Cross' Illustrated Tours is playing to good business in the South and Southwest.

THE roster of the R. L. Milligan Dramatic company, playing Kathleen Mavourneen and *The Irish Detective* is as follows: R. L. Milligan, A. S. Casper, Fred. Blake, A. Murray, F. A. Brown, Professor Stoneman, musical director; Harry Dawson, business manager; W. A. Gray, advance agent; Laura Gray, Jennie Burven, Annie Clark, and little Eddie and Percy.

THE annual benefit for the Actors' Fund will be given at the Broadway Theatre a week from this afternoon (Tuesday). Francis Wilson and company, Amelia Glover, Mr. and Mrs. Kendal in *A Happy Pair*, Maggie Cline, Modjeska in the great scene from *Mary Stuart*, Herbert Kealey and Georgia Cayvan in a new one-act play by Edward S. Bellnap co-author of *The Better Part*; Edward Harrigan and company are already announced. Many others will appear.

GEORGE H. ADAMS sends *THE MIRROR* a New Year's greeting, with a pleasant verse of good wishes.

MARIE BARNUM had a severe fall last week. She cut her head badly.

FRANCIS LEON CHRISTMAN, the manager of Marie Decca, the prima donna, was in the city last week. He came from the West. He is an old New York newspaper man. He says that Miss Decca has had an excellent season. She was received especially well in Cincinnati, where she sang in the big Music Hall before thousands of people.

At HARRIS has signed to support Helen Blythe.

CHARLES FROHMAN is going to occupy the Broad Street Theatre, Philadelphia, next season. He will do with Nixon and Zimmerman as he has done with Harris and Atchinson, of the Columbia Theatre, Boston, i. e., play all his many attractions at their house. Mr. Frohman expects, we hear, to have five hundred people all told on his salary list next season. We are listening for the rumble of approaching dramatists who will supply plays for the demand this large force of people implies.

JOHN S. MURPHY, who acts the part of Bouchal Bawn in the play of that name, met with a painful accident on Wednesday at the Academy, Toronto. In one of the scenes he has to cross a telegraph wire. The framework that held the wire collapsed and Murphy fell seven feet and landed on his back. He will be unable to act for several days. About the same time John S. Ellick, of *The Power of the Press* company broke his collar bone at the Grand, Toronto, seems to be an unfortunate city for theatrical folk. Many companies have fallen all to pieces there this season.

THE stage hands connected with the Opera House at Concord, N. H., entertained twenty of their friends at a banquet on New Year's Eve.

WHILE in Chicago Roland Reed bought a play called *An Absent-Minded Man*, by W. R. Goodall. It is of *The Old Homestead* class, and will be brought out probably at the Boston Museum in August.

MR. AND MRS. KENDAL played to \$10,000 last week in Milwaukee.

THE tour of Charles Barnard's *Cynthia's Lovers*, in which Douglass Atherton will be featured under the direction of Edmund C. Stanton, will begin on or about Feb. 14 in the New England circuit.

DYEING AND CLEANING.—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 E. 15th St., bet. Broadway and 5th Ave.

NEW YORK THEATRES.

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24th Avenue and 42d Street.

DANIEL FROHMAN, Manager.

LYCEUM STOCK COMPANY

in Pinero's new play.

LADY BOUNTIFUL

Matinee Thursday and Saturday.

Next week—*SQUIRE KATE*.

STAR THEATRE.

Broadway and 12th Street.

W. H. CRANE

and his company, under the direction of Mr. Joseph Brooks, in the comic play entitled

FOR MONEY

Seats secured two weeks in advance.

PALMER'S THEATRE.

Broadway and 35th Street.

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MR. PALMER'S COMPANY

in a grand production of Augustus Thomas' great American play.

ALABAMA

GRAND OPERA HOUSE.

Reserved Seats—Orchestra Circle and Balcony—50c

Wednesday and Saturday Matinee.

EVANS AND HOEV

IN

A PARLOR MATCH

H. R. JACOBS' THEATRE.

Corner 31st Street and 3d Avenue.

Matinee

MONDAY, THURSDAY and SATURDAY.

AGNES HERNON in

LA BELLE MARIE,

OR, A WOMAN'S REVENGE.

Next week—*IVY LEAF*.

KOSTER & BIAL'S CONCERT HALL.

21d Street, near 6th Avenue.

SIGHTS.

Matinee—Monday, Wednesday, Saturday.

A New Burlesque.

"JOAN OF ARC,"

or the Merry Maid of Orleans.

By Fred Solomon.

CASINO.

Broadway and 10th Street.

Evenings at 8. Matinee Saturday at 2.

Elaborate revival of

NANON.

Cast includes Marie Tenpest, Drew Donaldson, Eva Davenport, Grace Golden, Sylvia Thorne, Edwin Stevens, Ferdinand Schuetz, Max Figman, I. Mass, Fred Solomon.

Admission 50 cents.

UNION SQUARE THEATRE.

Jan. 11 to 21.

MODJESKA

With her own company of players.

IN REPERTOIRE.

TONY PASTOR'S THEATRE.

14th Street.

MAGGIE CLINE.

LYDIA YEAMANS, HARRY KERNEILL.

Matinee Tuesday and Friday.

BUOU THEATRE.

Broadway near 30th Street.

Nights at 8. Matinee Wednesday and Saturday.

RUSSELL'S COMEDIANS.

NEW CITY DIRECTORY

UP TO DATE.

Seats on sale two weeks in advance.

HARRIGAN'S THEATRE.

Thirty-fifth Street and Sixth Avenue.

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EDWARD HARRIGAN in his new local play.

THE LAST OF THE HOGANS.

Dave Braham and his popular orchestra.

Matinee Wednesday and Saturday.

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21d Street West of 6th Avenue.

Proctor and Turner, Proprietors and Managers.

CHARLES FROHMAN'S COMPANY.

in Henry C. de Mille's drama.

THE LOST PARADISE.

Matinee Wednesday and Saturday.

Special prices, and children half-price.

BROADWAY THEATRE.

Corner 41st Street.

Manager FRANK W. SANGER

Every evening at 8. Saturday matinee at 2.

FRANCIS WILSON,

and company in

THE LION TAMER

Baby Juliette de Grignan

The Clever Child Actress, with Mr. and Mrs. Kendal's London Co. in "A White Lie."

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IN OTHER CITIES.

NOTICE.

The **DRAMATIC MIRROR** credentials for 1912 have been issued. They are mounted on black covers with "DM" conspicuously displayed in three places. All credentials for 1912 must be returned immediately to this office. Local and traveling managers are requested to honor no credentials except those for this year.

Correspondents will please send in the correct names of the local managers and acting managers, proprietors and lessees of all theatres and places of amusement, as a revised list is desired.

All out of town letters must reach this office on Thursday afternoon or Friday morning at the latest.

Correspondents who fail to make a report to this office every week will be removed. When there are no attractions, a postal card to that effect must be forwarded.

BOSTON.

This is the last week of the all too short season of old comedy revivals at the Museum. The first part of the week is devoted to Caste, which has not been given here for several seasons. Then London Assurance will be played, and Bostonians will again have a chance to see Annie M. Clarke's marvellously true impersonation of Lady Fair Spenser. The season will be brought to a close, with a farewell performance of The Road to Ruin. The Shaugraun to follow.

It seems quite natural to see a military spectacle on the great stage of the Boston, where Shiloh begins a run this week. In the production are many of the old members of The Southern co., including Frank L. Rose, E. Moretti, and Mrs. W. G. Jones. Among the others who have strong parts are Gustavus Levick, E. A. Eberle, Lew Simmons, the old-time minstrel, S. Stange, S. C. Springer, and Ida Van Sichen.

A Boston boy, who always receives a hearty welcome whenever he plays in his home town, is Nat Goodwin, and for the next fortnight his hosts of friends will crowd the Tremont to see him. This week he presents The Nominee, preceded by Art and Nature as a curtain-raiser, but it is quite probable that he will give us a chance to see A Gold Mine during the closing nights of his engagement. He will be followed by the Bostonians, who will give a fortnight's opera season.

Charles Dickson's many hits in the different parts which he has played in this city in several seasons past makes his appearance at the Hollis Street Theatre, this week, an unusually interesting event. He is to give Boston its first chance to see Inoc, Mrs. Pacheco's first comedy. Mr. Dickson is a good one, and the week's engagement ought to be a success in every way.

The Lost Paradise has settled down at the Columbia for a long run, and well does it deserve the prosperity with which it is meeting. Those who have seen this production in New York and in Boston speak in the warmest praise of the play in which it is played in this city. John F. Kellard has made a particularly strong hit, and at the conclusion of the second act he receives, with the other principal members of the cast, two or three curtain calls. The factory scene, with its moving machinery, presented one of the most effective stage pictures ever shown in Boston.

Twenty weeks is a remarkably long run for a single play in this city, but this is the twentieth week of Neil Burgess' continued success in The County Fair at the Park, and the play is now on the second half of the time originally allotted for its run. However, the success continues unabated, and there seems to be no reason why Mr. Burgess and the popular members of his co. should not continue their residence in Boston for another year at the very least.

At the Globe Theatre is meeting with the marked success which is due to a bright burlesque, acted by a large co. of comedians, equipped with elegant costumes and magnificent scenery. On the opening night the Globe was completely packed in every part, and the large business has been continued at every succeeding performance. This is the second week of the engagement, which is to end on Jan. 31.

This week Proctor and Mansfield give to Boston the first performances of The Patriot at the Grand Opera House, where the piece will undoubtedly repeat its success in other cities.

At the Howard Athenaeum The Devil's Mine co. is playing a week's engagement.

At the Palace large houses are the rule, for Cyrene and Ithra Wiley, the two permanent attractions, prove to be great favorites.

Kate Clifford and Lathrop's Players are presenting The Fugitive at the Grand Museum this week.

It is said that Sadie Martin's starting tour in Pompadour will be begun in this city.

The principal members of The County Fair co. made a trip through Chinatown the other night under the guidance of the police of Division 4.

Boston is to have a season of grand operas this year in spite of the prophecies of many to the contrary. Arrangements have been completed so that Abbey, Scheffeld and Grau will bring their co. to Boston for the season at the Metropolitan Opera House.

The great hall in the Mechanics' Building has been engaged for the season, and a raised floor will be put in and comfortable chairs set in position, thereby bringing about a vast improvement over the arrangements during their season of opera there in 1911.

In 1912 the extravaganza which is to be given at the Tremont by the Caletts in February, there will be a burlesque on Margaret Fleming.

A number of interesting concerts are in store for Boston music-lovers, including performances by Eugene D'Albert and Mr. and Mrs. George Henrichs, who are old Boston favorites. Madame Patti will give her only concert in this city at Music Hall 15. The principal members of Abbey's Italian Opera co. are to give a concert here at Nordin's.

The farwell to America will be taken at a concert given in Music Hall 15, when she will be assisted by Campanini and Scialchi.

Ida M. Leitch is quite at home during the engagement of the American co. for her home town.

Her mother resides in Charlestown, and it was in the production of Pinafore by a company of children at the Museum that Miss M. Leitch made her debut.

Eben Plympton's engagement at the Museum ends with the conclusion of the old comedy season. He was only engaged for a limited number of performances.

Mrs. Henry E. Abbey was here with her husband during the engagement of Sarah Bernhardt at the Tremont.

William C. Andrews, of the Noble co., was left \$5,000 by the death of his father, Edmon S. Corner.

Sarah Bernhardt's season at the Tremont was a great success, but it was a week of unusually hard work for the staff of the theatre. Particulars of this nature in the case of Nat Childs and William Seymour, each of whom did work enough to exhaust ten ordinary men.

Charles Wyngate made his first appearance with Lathrop's stock co. at the Grand Museum during the presentation of The Tenth Muse.

Florence Board, the leading lady of Charles Leonard Fletcher's co., is making a great hit in all the cities in which she appears. She is a pupil of Nelson Wheatcroft's and is a decidedly promising actress. Mr. Fletcher's presentation of Dr. Jekyll and Mr. Hyde is winning him a great deal of praise, and he will probably play it in this city for a week later in the season.

PITTSBURG.

Alabama, beautifully staged and admirably performed, was witnessed by a large and fashionable audience at the Alvin Theatre 4, and, notwithstanding the bad weather, continued to draw well all the week. Bert McIntosh, a well-known Pittsburgher, was kindly welcomed when he stepped on the stage as Colonel Netherly, a character he sustained with considerable ability. The co. is a good one, giving a finished and clever performance. Henry B. Tracy stars.

The Grand Opera House, with Frederic Brown in Forgive, did a fair business this week, though

hardly up to the usual standard, and not what the play deserves. But opera co. is in it.

Carroll Johnson in The Gossamer opened at the Duquesne Theatre to an appreciative audience, and did his share of the business of the week. Mr. Johnson delighted his hearers with his sweet singing, but his talents merit a better play than the one he seeks to display them in now. Mr. and Mrs. Kendal in it.

The Twelve Temptations drew immensely at the Bion Theatre all the week. Charles T. F. in it. Devor and Smiley's International Comiques drew large crowds to Harris' Theatre 4-5. James Wall in it.

At Harry Williams' Academy of Music The French Folly Baroque co. played to good houses opening 4-5. The Lewin Brothers' Specialty co. in it.

So great was the success of Sindbad at the Duquesne Theatre last week that Manager Henderson has decided to bring his co. back in February, possibly for two weeks. The experiment would be worth the trial.

Walter Damrosch and his Symphony Orchestra gave two concerts at the Cyclorama Building 5-6, which were well attended.

The Bion management are already announcing the engagement of Lillian Russell next Spring.

CHICAGO.

It was a welcome that any actor might be proud of that greeted Stuart Robson and his charming wife at the Opera House, upon their appearance in Sue Steps to Conquer. Mr. Robson gave new zest and interest to the play, and his wife, Mary Waldron Robson, was fairly successful as Miss Hardcastle. It must be admitted that this bright and painstaking actress is not thoroughly at home in old comedy yet, but she is one of the few young actresses who study, and no doubt, she will improve rapidly.

The hit of the performance was the Young Man's story, which was given with much interest to self-consciousness and extravagance, gave evidence of rare talent in higher comedy. The support was excellent. Same as 1911.

Agnes Huntington appeared in Captain Thersa at the Columbia. Same as 1911.

Joseph Jefferson, the premier comedian of America, was on stage, and enjoyed as Bob Acres in The Rivals at McVicker's, and the admirable acting of Mrs. John Drew and Louis James were fittingly recognized. The Heir at Law 4-5.

The engagement of E. H. Sothern at Hoodley's was the best he ever had in this city, a testimonial to his new play is for from giving him the opportunity to show his strength as a comedian.

The Dancing Girl, to speak plainly, is cheap and prurient. Moreover, it is impossible. No gentleman would ever insult his relatives by asking them to meet his mistress, and no duke that ever lived committed for thought of suicide because that mistress leaves him. The piece appears to a low taste. But it is a good one for every performance. Richard Mansfield in it.

St. Smith Russell has been delighting crowds at the Grand Opera House with his comedy, Peaceful Valley. He is nightly called before the curtain. Same as 1911.

The popular war drama, Sherman's March, drew crowds to the Haymarket, and the splendid play was admirably acted by a strong co. of comedians.

Francis Carlie, Oscar Eagle, Harry Allen, Lilla Vane and Josephine Hall. Same as 1911.

Old Oaken Buck 1, with Minnie Oscar Gray, had a good week at Jacobs' Academy. Hole in the Ground 4-5.

Springfield, Katie Emmett took 4-5 at the Windsor. The struggle of Life, in which Frederick Paulding is the star, 4-5.

True Irish Hearts, a drama of the old style, had a successful week at Jacobs' Clark Street Theatre. 4-5.

Equipped Baroque co. met with a good reception at the Criterion. Same as 1911.

The Still Alarm proved a drawing card for Haymarket, and the house was crowded all the time. The Fast Mail 4-5.

Dickster's Minstrels filled the Alhambra. Kansas 4-5.

An I. A. laughable sketch, pleased the patrons of the People's Vaudeville 4-5.

The benefit for the Actors' Fund of America took place at the Columbia 4-5. All the actors of note in Chicago and vicinity were seen, and among them were Joseph Jefferson and co. in the farce, A Regular Fox. St. Smith Russell and co. in an act of Peaceful Valley. E. H. Sothern in an original one-act sketch, "I Love, Thou Lovest, He Loves".

Agnes Huntington and co. in an act of Captain Thersa, and some small musical features. The house was crowded, and a large sum netted for the fund.

The season up to date has been a remarkably prosperous one. Here are a few of the leading managers' expressions on the subject.

L. L. SHARPE, McVicker's: "The McVicker's Theatre Company has secured a 4 per cent. semi-annual dividend on the capital stock of \$200,000, ending Dec. 31, and has sufficient surplus left to mount and produce a grand spectacular play for the Summer of 1912."

DAVID HENKINSON, Opera House: "The season up to the present time is absolutely the best the house ever experienced. I shall expend \$1,000 on my new spectacular piece."

HARRY HAMILIN, Grand Opera House: "Our business has been steady and vastly better than ever this season. We are already safe for a good profit on the season."

ALF. HAYMAN, Columbia: "You can see for yourself that the house has regained all it lost under former management. We are in the swim again, and doing our share of the business."

HARRY FARRER, Hoodley's: "Last season I told the manager that our average was \$2,000 on the week, but we have beaten that out of sight so far this season. At our present rate we will average \$3,000 easily."

WILL J. DAVIS, Haymarket: "I have got the people coming here for the best attractions, and the theatre is making money." WALTER L. COSSAR.

BALTIMORE.

So the draw for Baltimore at Harris' Academy of Music 4-5 and 5-6, and the first of the beautiful transformations, and new mechanical tricks was practically a new and attractive performance.

William S. Hyde was an excellent clown, and Maudie Midge's fine figure, and her charming voice were well suited to the heroic part of Superbia. The setting of the stage in several of the acts was as fine as anything of the kind ever seen here. Salvo in repetition 4-5.

The Co. was presented at the Lyceum 4-5, a good house by a co. that was above the average. The audience went there to laugh, and did so. The quaint settings, funny situations, songs, and dances made a spot of business and amusement. Owing to the illness of the leading lady, K. J. Boston played the title role, and gave a very satisfactory performance. The co. was well received, and the house was crowded.

At the Howard Athenaeum, the same co. was given twice, and the house was well filled. The co. was well received, and the house was crowded.

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Edwin C. Jensen, business manager of William S. Hyde's co. at the Opera House 4-5, by Mr. and Mrs. Fred W. Strong, of the city. A reception in honor of Mr. Jensen and his bride was given at Mrs. Martin's, the Bion, on Tuesday evening, 1911.

The Bostonians will give a performance of Robin Hood at Ford's Opera House 2, at a matinee, a testimonial to Edwin Hoff, one of the tenors of the co. who has been with the company since its formation. How She Loves Him, at the Lyceum 11.

HARRY P. GALLAGHER.

NEW ORLEANS.

The week of 1912 at the Grand Opera House, left vacant by the collapse of Macdonough and Kennedy's The Merchant co., was filled by the Emma Juch English Opera co. This co. was well received, but met with the great opposition of the local French opera troupe. Business has consequently been bad, and not what the merits of the co. deserved.

The sensation of the week was the first presentation in New Orleans of Pietro Mascagni's Cavalleria Rusticana, which has met with popular success.

The Dazzler, a musical farce-comedy of more or less merit, was given at the St. Charles Theatre to fair business.

The attraction at the Academy of Music has been a comedy-drama by George W. Ryer and Denman Thompson, called The Two Sisters.

The French Opera House continues to be the rendezvous for society and musically inclined people. A. A. will be produced this week.

Beginning 1, James O'Neill will open at the Grand Opera House, Cora Tanner co. at the Academy of Music, and The Nabobs at the St. Charles Theatre.

Captain R. J. Lowden has withdrawn from the management of the People's Theatre here, and Joseph R. Negrotto has been installed as manager by the stockholders of the theatre property.

Reed Putnam, whose admirable acting has been seen here in The Life and Last Week in the Charity Hospital, is a great favorite of the audience.

The Boston Symphony Orchestra will give two performances, 6, at Gramercy Hall, under the direction of Max Baer.

C. D. Hess, the veteran manager, is here as the business manager of Cora Tanner.

George L. Tyler, representing James O'Neill, is in the city.

The Margaret Mather co. will rest here for a few days for the benefit of the star's health.

Low Mayer, a well known New Orleans boy, who left a few years since to engage in theatrical management in the city now as business manager for The Nabobs.

The Young Men's Hebrew Association, which was recently organized, gave a most brilliant entertainment at its headquarters in the Gramercy Hall.

The organization is now rehearsing several dramas to be played in the near future.

LANAR C. QUINTERO.

SAN FRANCISCO.

The Carleton Opera co. drew well at the Baldwin, although they were a day late in opening. They were snowed and water bound in Northern California en route to San Francisco on the Oregon train.

When they did arrive, however, they were all in good health, and the co. was in good shape.

Ray, whose part of Remond was sung by basso Pietsen, W. H. Fitzgerald as Alibaba, and Charles A. Bigelow as King Indigo, were jolly mirth-makers. Both of these gentlemen, the latter a new comedian in place of Charles Drew, are good acquisitions to the Carleton co. Clara Lane's Easiness, in which the Carleton co. is playing, is a clever little singer. Clara Wisdom and Alice Vincent, both handsome women, were charming as ever. The Gondoliers, Dorothy, and Indigo will be the operas this week, after which we will have Mr. Wilkinson's Widows.

The Bohemian Girl was very favorably received at the Orpheum Theatre, singing Alina, Henry Hallen, Frederic George, and the Count, and Charles Drew, Davidhood. The next opera undertaken is Treason.

Had colds have been playing havoc with some of the finest bits of Princess Benedicte at the Tivoli Opera House. It deprived the auditors most of the best of the Tivoli's pretty singing voices.

The Tivoli's singing voice, and the entire march of the Amazons, the music of all of which was composed by conductor Adolph Bauer. The business did not suffer, however, and it continues so large that the same piece is continued this week. The opera, Princess Treason, is a new one, and a little opera, war existing from now on between the Tivoli and Orpheum. In the first place, as to which house will produce Princess Treason, the better.

John T. Kelly and "Butch" Daly completed a largely profitable fortnight of 1 and 1 at the Bush, and really opened in The Millionaire.

Love on Crutches is the bill this week at the Alcazar.

E. S. Willard opened in Judah last night at the California.

To all traveling Bohemians who at one time or another have been enabled to attend a "high jinks" at the Bohemian Club here, I extend my regrets as to the loss of the "high jinks" given by the club.

One of the very best papers on the subject, was delivered by Manager Alfred Bouvier, of the Baldwin Theatre. The international entertainment, that of the customary Christmas tree, the poem and all sorts of other things, were given by the club.

The club, and were highly entertained. The only outstanding professional noticed present was E. S. Willard, who says it was positively his most delightful club evening. The "high jinks" was a Chinese play by Joseph D. Redding, which is his masterpiece.

A. J. Lee will resign from the 1 and 1 co., and take the position of understudy at the Tivoli, making her first appearance in Princess Treason.

Joseph Jefferson will appear at the Baldwin March for the first time in San Francisco for fifteen years.

Little Adelaide Gray, of the Wilkinson's Widows co., has some good friends in San Francisco as well as other ladies of this co., and of whom will receive a great cordial California welcome.

"Nick" Long, is developing a splendid baritone singing voice, and do not be surprised if you hear of him in opera some of these fine days.

J. D. MAXWELL.

CINCINNATI.

Denman Thompson's familiar play, The Old Homestead, with Archie Boyd in the role of Joshua Whitcomb, tested the capacity of Hensley's during week ending 4-5. Frederick Sanford, James F. Allen, J. E. Dean, James Norris and Henrietta Irving gave strong support. Manager F. J. Conner staged the play in a grand style. The Two Old Comedians, Hamilton's Superbia 4-5.

A Straight Tip, with James T. Powers in his role of Dick Dasher, closed a successful week's stay at the Grand 4-5. Powers' imitations in the second act, and his famous "Carmen" in the third act, were nightly enjoyed. The co. was headed by Peter P. Daily one of the most original comedians in Cincinnati has yet seen. Emma Hoyer, Della Stacy, Rose and Norman, and John Sparks. The race track scene was warmly applauded by the frequenters of the track. Dick Hopper at Washington. The Kansas 4-5.

Richard Mansfield played the Pinafore play during the week ending 4-5, and the co. was well received. The co. was well received, and the house was crowded.

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Phyllis, who, by the way, is more than a little bit of a "silk" performer, and, as a result, is a very popular one, and the local managers will soon find out the truthfulness of this statement.

Through some error of other, the Lyceum has been closed lately. On the opening night of the Lyceum, the house was very chilly, the ladies having to sit in their wraps. On the afternoon of 4 it was as cold as in the afternoon of 15. In fact, it was so uncomfortable, that one was hardly able to remain seated during the night, it would hardly seem that there was any reason for such carelessness or indifference in the part of those who had the theatre in charge. It is about all one can do now to keep clear of the grips, by taking all care, but to have it thrust upon them by being exposed to the cold in this way is enough to rouse one's indignation.

FREDERICK K. STEARNS.

PHILADELPHIA.

Modjeska is greeted nightly by immense audiences that crowd the Opera House. The week has been devoted to Mary Stuart, Measure for Measure, Hamlet, As You Like It, Macbeth and two performances of Countess Rouine, a new play by Minnie Madden Fiske and Paul Kester. The Countess Rouine deals with a subject in the present day. The play is not complicated and the story is told in a clear and pointed manner. Some of the situations are strong, and the play holds the interest to the end. Modjeska was the same sweet, graceful heroine, charming her hearers with her wonderful power. John A. Lee and the cast were excellent. An immense audience recalled the co. after each of the four acts, and enthusiastically applauded them. Pitou's stock co. 11-12. Denman Thompson 11-12.

The Meininger co. now playing a week's engagement at the Walnut have been rewarded with pecuniary success as their performance is evidently very satisfactory to the German element who predominate in the audience. Those who were not familiar with the language were somewhat disappointed as they discovered nothing out of the ordinary, either in scenic accessories or costumes. It can be safely stated, that the hit of the performance is made by the well trained mob in the German scene in Julius Caesar, which is about the most natural representation of a mob ever staged. The co. plays in the Grand Opera House next week, presenting another one of their plays in which it is stated they appear to special advantage. Natural Gas 11-12; The Soudan 11-12.

Charles Dickson and his co. have made a most emphatic hit at the Arch with Mrs. Pacheco's Inco, and the delightful little one-act "domestic glimpse" which precedes it entitled The Salt Cellar. Inco is on the order of the regular gentle farce, that at present is meeting with so much success. It is full of "gags" has a number of bright lines and gives similar opportunities for admirable work to the star and his excellent co., which are all taken advantage of. Mr. and Mrs. Sidney Drew in That Girl from Mexico 11-12. Gus Williams in Keppel's Fortunes 11-12.

A Midnight Bell is playing to full houses at the Chestnut. This piece has been seen here on several previous occasions, but its humor continues to amuse, and its excellent acting and Eugene Canfield are as entertaining as ever in the leading roles. The Cad 11-12; Janes 11-12.

A mermaid continues the attraction at the Broad, but there is no mistaking the fact—it is a disappointment. The audience are only of a moderate size, and the play appears to arouse no enthusiasm or interest, that is expected from the work of Sardon. This is probably due to the co. presenting the play, although Frederick Bond is all that could be desired. Jan 11.

The Duff Opera co. is having another successful week at the Park with Paola. Some of the music is very pretty and tuneful, and the libretto gives splendid chances for fun making to Richard Carroll, who appears to great advantage. The opera is staged in an elaborate manner, and the work of Helen Bertram and Bettina Gerard is cordially praised. Rosina Vokes 11 for a fortnight in repertoire.

The long run of the Lilliputians is drawing to a close. The Duff's Wedding remains the hit, and amuses large audiences in the massive Grand Opera House nightly. Their engagement here has been unusually long and peculiarly successful, and the entertaining little folks will ever be pleasantly remembered. The old, the beautiful, and ever successful Evangeline has returned, and is drawing crowds to the Empire. There seems no abatement in the public interest in this burlesque. Hilda Thomas makes a delightful Gabriel, and the rest of the cast is acceptable. A Barrel of Money 11-12; A Greasy Time 11-12.

A Dark Secret, the most successful of the aquatic dramas, is drawing the usual large clientele at the National, who revel in realism. Crandall's Corners 11-12; O'Dowd's Neighbors 11-12.

Bonducault's picturesque Irish drama, Arrah-Naggoo, is drawing large audiences in Manager Holland's pretty Grand Avenue Theatre. Joseph Wilkes, Milton Linnell, Nellie Leffingwell, Frank Drummer, and Gertrude Tuthill portray the leading characters in a picturesque manner. Foul Play 11-12; Divorce 11-12.

Frank Mayo in The Athlete, Nordeck, and Davy Crockett is the week's offering at the People's, and business has been good. The Bottom of the Sea 11-12; Faust 11-12.

The Boy Detective, the acme of realism, is more than delighting the crowds that fill the Standard Theatre. Theresa Newcomb is the star, interpreting numerous characters in the play with general satisfaction. Frank Monroe, H. R. Pierson, and Harry Martinelli assist the star. Ten Nights in a Bar-Room 11-12; The Australian 11-12.

Little Lord Fauntleroy was seldom presented in a more attractive manner than at the Pennsylvania this week. The co., which is exceptionally good, is led by Carl Haswin, Lillian Masterson, Mabel Walsh, Frank Young, and Frances Wheatcroft. Oh, What a Night 11-12; Wife for Wife 11-12.

Lovers of athletics are crowding the Central, where Clark and Campbell's co. are the attraction. A large variety bill, supplemented by an equally strong athletic feature, is found entertaining. Hyde's co. 11-12; International Comiques 11-12.

The London Gaiety Girls returned to the Lyceum to good houses. Clemenceau Case 11-12; Fay Foster co. 11-12.

The Fay Foster Burlesque co. gave an enjoyable entertainment to the Kensington's clientele 4-5. Barlow's Crookes 11-12; Dixon's co. 11-12.

Milton Aborn was the recipient of a series of ovations at the Bijou on the occasion of his return to that house as comedian of the Gaiety Opera co. The Mosaic is the opera this week with Mr. Aborn in the funniest role. Business immense.

Kellar's astounding entertainment continues lucrative, while the German players at the Germania, and Carners Minstrels play to good-sized houses.

Charles A. Loder, who comes here next week with Oh, What a Night is a native of Philadelphia, and his parents reside here.

John J. Nathans, the old circus performer, who died in New York in his seventy-sixth year, was buried here last week.

Charles O'Brien, the clown in Twelve Temptations, made a hit of immense size last week at the Central, and also many friends.

Two new theatres are in the air, one for West Philadelphia and one for Holmesburg. Meanwhile the Camden Theatre is nearing completion.

The funeral of James E. Cooper, the old circus manager, was attended by many of the most prominent people in town, and also the leading theatre managers. The funeral designs were numerous and costly, and came from all parts of the country.

A moderate-sized audience enjoyed a concert by the New York Symphony orchestra, under the direction of Walter Damrosch at the Academy.

Mrs. Minnie Madden Fiske was the recipient of much social attention from her innumerable Philadelphia friends when she had her first rehearsal of her play, Countess Rouine, for Modjeska's co.

George F. Mayo and his wife, Kitty Sanford, a well-known tenor, celebrated their second wedding anniversary 6. Many professionals attended and the affair was a success.

The late Edmon S. Conner bequeathed a cane made of wood from old Independence Hall to the museum in that historic old building. The cane was presented to the actor by the citizens of Philadelphia half a century ago. He also made a number of Masonic bequests to Philadelphia lodges.

Will Rising is back in town, as the Rising De-

Lange co. has disbanded. He blames Frank Patterson, formerly manager of the Ashbury Park Opera House, for his trouble. He claims to have paid Patterson \$500 to book his troupe, but he discovered a week ago that he controlled no time, and was compelled to disband his co.

To the delight of his many friends, J. Fred. Zimmerman has recovered from his illness, and returned to his managerial duties at the Opera House.

JOHN N. CAVANAGH.

LOUISVILLE.

Monacale, supported by Crested Clarke, H. A. Weaver, Jr., and a capable co., is presenting a varied repertoire at Macaulay's. Her Rosalind in As You Like It excited the highest praise from the local critics. She will present The Duchess of Padua during the engagement. Joseph Haworth will open to for a week.

Blind Tom is booked at the Masonic 6-8. Lydia Thompson week of 10 will be seen for the first time in a form of entertainment other than burlesque.

At the Bijou, P. F. Baker in The Emigrant has been pleasing large audiences. The clever comedian sings some new songs, and dances as gracefully as of yore. New York Day by Day next.

Kate Claxton at Haggis, in The Two Orphans. Business satisfactory. Blackberry Farm, a new play by Clay M. Greene, will receive its initial representation 11. Harry Lee follows in Jack Royal.

The City Club Burlesque co. is the attraction at the New Buck. The Macao and Morris trade-mark is a good one, and this co. of that firm is up to the usual standard of excellence. Harry Williams Own co. will open 11.

The Auditorium management has opened a subscription list for a guarantee fund to insure a season of Summer opera at that house during the heated term. Messrs. Guilp and Camp propose to bring the Duff Opera co. here for a season of twenty or more performances, with numerous changes of bill. From present indications the scheme promises well.

Manager Macaulay is convalescent, after a severe attack of the grip.

Charles Osgood, of the Bijou Circuit firm of Brown, Osgood and Kelly, is expected here this week.

The veteran actor, Samuel Drake, will lecture at Macaulay's 11. His subject is "The Simplicity, Power, and the Sublimity of Language Contained in the Holy Bible."

James H. Craig, the Leadville manager, is spending a few days here at his old home.

Clay Greene is expected here to see the premiere of his new play, Blackberry Farm.

CHARLES D. CLARKE.

CLEVELAND.

Men and Women closed at the Opera House week ending 2 to very large business. Play and co. were very well pleased. Aska-Rok Opera co. in Tar and Tartar 4. Power of the Press 11-12.

Annie Ward Tiffany in The Step-daughter closed a very successful week 2 at the Lyceum. Rose Coghlan 4; Sadie Scanlan 7-9; Julia Marie 11-12.

Sevens' World comb played to good business at the star week ending 2. Ira and Brothers' co. 4-5. Weber and Field's comb 11-12.

Manager Gus Hartz, of the Opera House, will leave this week for New Orleans, to visit his brother whom he has not seen for twenty years.

Manager Charles Henshaw, of H. R. Jacobs' Theatre, of this city, has assumed charge of Jacobs' Theatre in Rochester, until Mr. Jacobs' Theatre in this city is rebuilt.

JULIUS C. MESSINGDORF.

JERSEY CITY.

Marie Hubert-Frohm appeared at the Academy of Music 4-5 in The Witch. Miss Frohm is well supported, and the stage details and costumes were splendid. The star appears to advantage, and the play is one of interest. Business fair. Bridget's Baby 11-12.

O'Dowd's Neighbors was presented at the Opera House 4-5. Hoss and Hoss 11-12. W. C. F.

KANSAS CITY.

Marie Wainwright's handsome production of Amy Robson, filled the Coates Opera House 1-2 with large and appreciative audiences. The elaborate scenery, beautiful costumes and careful presentation of all details was a fitting setting for the splendid acting of her fine co. Roland Reed 11-12.

The Grand Opera House was well attended 3-5. Paul Kavar being presented with strong scenic and stage effects. The co. was fair. S. Bell's 10-12. Kelly and Wood's specialty co. had a fine week at the Ninth Street, opening 3 to S. R. O. Peggy Pryde made a great hit. Fairies Well 10-12.

Musin will concertize at the Coates 11. The Gillis will present The Prince and Pauper 12-12.

Treasurer Billy Warren, of the Coates, is down with the grip, and as many friends are anxious, Charles Thomas, of the Gillis, is handling the money for him this week. FRANK B. WILSON.

BROOKLYN.

Note was at the Park Theatre 4, and pleased the patrons of that house. The co. was a good one and included George F. Edson, a former stage manager of the Park. The Casino Opera co. in Uncle Celestin 11-12. Julia Marlowe 11-12.

Benjamin Thompson has proved to be a popular star at the Grand Opera House that Col. Morris has arranged for an extra week, making the engagement three weeks' run, a phenomenon in this city.

The Fay Train, a realistic four-act melodrama, carried the blood of Star Theatre-goers week ending 2. Florence Bindley was applauded each night. Nellie McHenry in A Night at the Circus 11-12.

The opera of Mignon was sung at the Academy 12. It attracted a large and appreciative audience.

The new Columbia Theatre will be opened in March by A. M. Palmer's co. K. M.

ST. LOUIS.

The attraction at the Grand Opera House during week of 10 was Barnes of New York. It did as good a business this season as it did when first produced here. The co. is an excellent one, and almost the same as that of last season, the principal change being that of May Wheeler, who succeeds Miss Riel. Margaret Mather 11-12.

The engagement of Mr. and Mrs. Kendal at the Olympic Theatre 4, was a very successful one. Their new play Katherine Kavanaugh, as well as a repertoire of old ones, was given. The work of both Mr. and Mrs. Kendal was finished, that of Mrs. Kendal in particular being most artistic. The co. supporting them is fully able to do good work and did it. E. H. Sothern 11-12.

Bells at Hagan's caught the public fancy, and it has drawn big houses. It is a clever play in its line and the co. is a capable one.

The Howard Athenaeum co. was at Pope's Theatre. Lew Dockstader's Minstrels 11-12.

Oliver Byron and Kate Byron did a good business at Haylin's Theatre with their successful comedy, The Plunger. The co. that surround Mr. and Mrs. Byron is a very competent one. Grey and Stephens co. 10-12.

Lottie Williams in her melodrama New York Day by Day, did a good business at the Standard Theatre. There were many interesting features in the play, and Miss Williams is a good soubrette. May Russell 11-12.

The Kelly co. left on a special train for Kansas City after the performance 2 for Milwaukee.

The Irish Visitors co. left on a special after the performance 2 for Milwaukee.

Emma C. Cameron, formerly with Edwin Booth's co., is in the city, a guest of Manager John W. Norton.

Manager Wakefield, of Margaret Mather's co., is in the city.

The Central Labor Union are boycotting the Olympic Theatre, because Manager Short will not employ union help exclusively.

Will Dickson, formerly treasurer of Pope's Theatre, now manager of Thomas Keene, is here at his old home 11 with the grip, but is getting better. His family are here with him.

"Bob" Lynch, another St. Louisian, formerly with the Southern Rose co., is visiting his parents here.

W. C. HOWLAND.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—THEATRE (G. F. McDonald, manager): Alexander Salvini presented The Three Guardsmen, A Child of Naples at matinee, and evening Don Cesar de Bazan 2 to large audiences.

—ITEMS: George W. Rye, manager, and John R. Heiss, treasurer, of Two Sisters co., and Mr. Keardon, agent of Frohm's Charity Ball co., were here 1.—Alexander Salvini and co. arrived from Mobile on a special train, making a stop of two hours at Mount Vernon, where, through the courtesy of Lieutenants Witherspoon and Compton, they visited the Mount Vernon Barracks and paid a visit to the Apache Indians. It was a great sight upon their arrival here to see them loaded down with bows, arrows, moccasins, and all kinds of Indian curiosities. Many people at the depot supposed they were "props" to be used in the performance. During the performance at Seima, last Wednesday night, in the boat scene of The Three Guardsmen, Mr. Salvini, in drawing his pistol, discharging it into his side, inflicting a painful but not dangerous wound. He was unable to play Thursday evening, but resumed his professional duties here last night, 1.

—ITEMS: Two Johns 4; Boston Symphony Concert co. 5; Cora Tanner 11; all to good business.

—ITEMS: MORRIS OPERA HOUSE (P. A. Morris, manager): James O'Neill, supported by an excellent co., in Monte Cristo Dec. 2, audience large and well pleased. This was Mr. O'Neill's first appearance here and his acting was heartily received. Two Johns 11; Jananschek 11.—ITEMS: The Christmas Mirror received unqualified praise from all who saw it. The newsdealer sold them out as fast as he could get them. "Bob" Brannon has left the Spider and Fly co. to go with Uncle Abner, joining them at Kansas City 11.

—ITEMS: THEATRE (J. Tannenbaum, manager): Margaret Mather Dec. 25, 26 in Joan of Arc and Leah. Business fair. This excellent actress and fine supporting co. deserved a packed house. Alexander Salvini 25, 26 to crowded houses. Don Cesar and A Child of Naples proving his greatest cards. Ray L. Rovee in Tom's Vacation 25, business light. The Two Johns 4; fair house. Bonnie Macaulay 11, 2, good performance. Charity Ball; good advance sale.

—ITEMS: CITY OPERA HOUSE (W. R. Handley, manager): Beach and Powers Minstrels 2 to deservedly poor business. Jananschek; Jarbeau 3.—ITEMS: D. S. Vernon was in the city 11 doing splendid work for Jarbeau. He is accompanied by his handsome wife. Mrs. Vernon claims to have the smallest imported English blue tan dog in this country. It is named "Bibbet," is two years old, and weighs one and one-half pounds. Mrs. Vernon presented her husband with a handsome silk umbrella on New Year's. I recently stated that Edie Elster promised elegant souvenirs, which were not given. I since ascertain that they were presented to the ladies in the form of a handsome little brochure. A larger number of Christmas Mirrors were sold at the old news stand than any similar publication and pronounced by all to be a success.

—ITEMS: O'BRIEN'S OPERA HOUSE (J. P. O'Brien, manager): Rhoda Dec. 25, matinee 2, to medium business. Kate Castleton 25, 26 in The Dancer to large and well-pleased houses. James O'Neill 1, 2, and matinee 2, to splendid business. James O'Neill's new play, New South, was well received here.—LAKE VIEW OPERA HOUSE (L. W. McCants, manager): Blind Tom 2, poor business.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Frank B. Siger, manager): Only a Farmer's Daughter Dec. 25, a poor co. to a large audience. Mrs. Tom Thumbl delighted a large number of small people 1. Nabobs 4; James O'Neill 1.

PINE BLUFF.—OPERA HOUSE (Cook and Bernhart, managers): Frederick Warde in The Lion's Mouth to a 2-3 house Dec. 31. Mrs. Gen. Tom Thumbl and her co., of little folks to a very large matinee 2, but small house at evening performance. The Burglar was presented 4.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Conte, manager): Frederick Warde 1, matinee 1, large business. Joseph Haworth in St. Marc 4, excellently supported by Kathryn Kidder and a good co., to a very large audience.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Fantasma, the New Year's attraction, played to crowded houses, matinee and evening. This attraction closed the week. Pearl of Pekin was greeted by a large audience 5. The Hostler amused an overflowing house 4, and proved a most provoking success before The Stowaway to fair house 7.—FOOT BLANK HALL: The event socially, this season was the appearance of a number of well-known society amateurs in a double bill 2. On Bail and A Happy Per was the programme, and was most acceptably presented from an artistic point of view as well. Mr. and Mrs. William B. Oswald, Charles S. Robbins, George N. Holcombe, and William B. Davidson enacted the principal roles, and were the recipients of much praise from the large and fashionable audience, as well as from the local critics.

—ITEMS: NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, lessee and manager): The Last Paradise 1, 2, to large and appreciative audiences. Co. excellent. Gus Williams in Keppel's Fortunes to a good sized and well-pleased house 4. Miss Ingersoll's second popular concert to a fair house 4. The County Fair 7.—PROCTOR'S OPERA HOUSE (F. F. Turner, manager): The Police Patrol, a realistic production of police life, drew good houses 1-1. Co. good, as were the scenic effects. Ship Ahoy 4. There were to be disband here, but they secured some of W. L. Scanlan's time, and will continue. Joseph Murphy in Keppel's Fortunes 11, 12, before 745. The Stowaway 3.—GRAND OPERA HOUSE (W. H. Van Buren, manager): Nugs Landing performed by a good co. to big houses 1-2. His Nibs the Baron 4-6 to fair business. Cruisken Lawn 7-9.—ITEMS: A. F. Hall, a lively man, attached Joseph Murphy 4 for many done his horse, which was used in the performance. Because the horse wouldn't obey him, Mr. Murphy, it is alleged, took it upon himself to beat him over the head with a club.

—ITEMS: BRIDGEPORT.—BUNNELL'S THEATRE (G. B. Bunnell, manager): A co. styled the Milton Aborn co. gave three very poor performances of Said Pasha 1, 2, and disband. Gus Williams in Keppel's Fortunes 6 to good business.—GRAND OPERA HOUSE (The Black Flag 1 New Year's two performances to large attendance. The Mestayer Vaughn aggregation gave their last performance in The Grab Bag 2, paid salaries, and suspended. Frank Daniels in Little Puck paid his first visit to this town 4, and if he profits from his experience he will not visit it again. Business was light. That people will not pay a dollar to see a variety show has been demonstrated a sufficient number of times for managers, both local and traveling, to take heed.

—ITEMS: BIRMINGHAM.—STERLING OPERA HOUSE: The Police Patrol to a small but enthusiastic house 4. WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Mora closed a most successful week's engagement 2. The audiences were large and appreciative the entire week. The Stowaway 4, to a good-sized audience 3. The Pearl of Pekin filled the house with a delightful audience 6. Scenery and costumes excellent.—LEVY MANAGER Jacques is continued to his room by illness.

—ITEMS: WINDST.—OPERA HOUSE (J. E. Spaulding, manager): After a darkness of nearly two weeks, the house was lighted up by The Pearl of Pekin Opera co. to medium business. Irene Verona as Punette, and Edward Chapman as Tyfoo received many encores.—LEAH (H. W. Barker, of this place, has joined the Hettie Bernard Case, as a leader of their orchestra. A local minstrel co. has been formed in town under the name of Keenan and Deal's Minstrels. They intend to play the surrounding towns. While on a visit to Fouchiere, recently, I had the pleasure of meeting The Mirror correspondent here, Mr. Edward Collier.

—ITEMS: NORWICH.—BROADWAY THEATRE (C. E. Case, manager): The Pearl of Pekin drew a large audi-

ence New Year's night. The principals were fair, but the chorus was weak vocally. Little Puck 11.—BRISTOL.—OPERA HOUSE (W. H. Fudd, manager): Gus Williams in Keppel's Fortunes 7; good business.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): E. S. Willard in The Middleman and Judah did a fairly good business week ending 2. Cleveland's Minstrels 4, 6, 8, 10, 12, 14, 16.—LOS ANGELES THEATRE (H. C. Pratt, manager): Dark The Moss Family 4-6; Mangle 11-12. ITEMS: Manager Warrick of the Los Angeles, was presented on Christmas Eve with a handsome piece of silver by the employees of the house. Minnie Cradick, of the Willard co., is ill with la grippe.—HARDYMAN E. Mansfield, of the Grand, has gone to San Diego to assist in the opening of the new Opera House there.

RIVERSIDE.—LORIN OPERA HOUSE (Frank A. Miller, manager): Russell Dramatic co. Dec. 21, 22 light business.

COLORADO.

LEADVILLE.—TAHOR OPERA HOUSE (J. H. Crace, manager): Hobby Taylor as Sport McAllister to a full house Dec. 29. Herrmann to good business 25.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Skipped by the Light of the Moon Dec. 26; light business. Herrmann 21 gave a good performance to large business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): George Thatcher's Minstrels, combined with the Tuxedo Comedy co., gave a decidedly original and clever performance 2 to a crowded house. Robert Downing in The Gladiator crossed the theatre New Year's Day. Roger La Monte 2, attracted good-sized audiences.

ACADEMY OF MUSIC (Jules Keybold, manager): The Bouchalens was the attraction 4, playing to good business. Charles A. Loder in Oh, What a Night 7-9 to fair-sized houses.

FLORIDA.

TAMPA.—BRAND'S OPERA HOUSE (H. I. Rowe, manager): Kate Mortimer co. Dec. 11, 12 to good business.

PENSACOLA.—OPERA HOUSE (Coe and Tate, managers): Ray L. Rovee co. in Tom's Vacation to an appreciative audience 1. Mr. Rovee's versatile talent was seen to great advantage, and he was well supported by the other members of his co. Charity Ball 11; Cora Tanner 7.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. F. Springer, manager): James O'Neill in Monte Cristo Dec. 11 to good business. Counter attractions in social circles prevented a packed house. Two Sisters, matinee and night, to fair business. Alexander Salvini presented Don Cesar de Bazan 4 to one of the largest houses of the season.

SAVANNAH.—THEATRE (T. F. Johnson, manager): All the Comforts of Home was well received by good houses 1, 2. Corinne in Carmen 4 to Data 4, 5, first appearance here of star and piece, both made quite a hit.

ALBANY.—WILLINGHAM'S OPERA HOUSE (T. H. Willingham, manager): Reeves' English Opera co. in Faust 2, small audience.

ATHENS.—NEW OPERA HOUSE (J. P. Hasleton, manager): Cora Tanner delighted a fair-sized house 2 in her refined play, Will She Divorce Him? Corinne 2.

ILLINOIS.

CHICAGO.—PULCHER OPERA HOUSE (J. E. Williams, manager): Mr. Arthur's Mishaps filled every seat in the house. Very amusing performance.

STERLING.—ACADEMY OF MUSIC (H. H. Purcell, manager): Coates and Stanley's Black Crook co. Dec. 2 to good business. A Turkish Bath pleased a full house 2.

BLOOMINGTON.—NEW GRAND Charles E. Perry, manager: McCarthy's Mishaps drew a good house 2, and gave general satisfaction. Hole in the Ground 3, T. W. Keene 4.—BURLINGTON.—C. Collins, manager: Howarth's co. in A Trip to Ireland did a fair business 1, 2.

CHAMPAIGN.—WALKER'S OPERA HOUSE (S. E. Nelson, manager): Frank W. White, Two Old Fools co. Dec. 11, George H. Heiser has engaged with F. M. White to manage the co., which is doing a good business.

QUINCY.—OPERA HOUSE (A. Doet, manager): Lillian Lewis, with an excellent co., played New Year's Day to two very large houses. The plays presented were As in a Looking Glass, and La Lorraine. Last Day of Pompey 7; Roland Reed 8. The Private Secretary 12.

DECATUR.—GRAND OPERA HOUSE (Frank W. Haines, manager): Kate Claxton in Two Orphans Dec. 27 to good house. Agnes Wallace Vida in All the World Against Her 27, to a fair house. Augustin Neville in The Boy Tramp New Year's matinee and night to fair business.

FREEMONT.—GERMANIA HALL (H. I. Moock, manager): A Turkish Bath to good business Dec. 11; well pleased audience.

LA SALLE.—ZIMMERMAN OPERA HOUSE: A Turkish Bath was presented Dec. 10 to a large and well pleased audience. The singing and dancing were exceptionally fine.

AURORA.—EVANS' GRAND OPERA HOUSE (North and Kenaff, managers): Clyde Must Concert co. pleased a small house Dec. 23. Co. good, and deserving of packed houses. Minnie Vickers in Edelweiss to a large house 29. Professor N. B. Smith the horse educator, proved to a large house 3 that he was proficient in his profession. Chicago Home Minstrel co. afternoon and evening. Co. good business. Performance unsatisfactory. Spider and Fly packed the house 2. Ole Olson (Western) drew a large house 4.

ELGIN.—DU BAS OPERA HOUSE (Fred. W. Jencks, manager): John Dillon in Wanted the Earth to good business. Ovide Musin Concert co. to a crowded house 5; benefit of Elgin letter carriers.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. L. Chatterton, manager): Kate Claxton in The Two Orphans Dec. 28, good-sized audience, and well pleased. The Boy Tramp 29 to a small audience. Two Old Crooks, afternoon and evening of 2, pleased large audiences.

with **Two Old Cronies**. Advance sale very large. — **ITEMS:** Walter Floyd, of the John Dillon co., is in the city. — In a letter from Charles Mortimer, he states that he will be seen in a new play next season. — **A Daughter of Dixie** — The Christmas MIRROR was a beauty, and the new season's report, the largest sale of any Christmas publication in the market. — **MAHARA**, of McGinty's Troubles co., reports business exceedingly good in Missouri.

MADISON — GRAND OPERA HOUSE (Abbott and children, managers). Lydia Thompson Dec. 23; Kate Claxton 2 to big houses. Lizzie Evans in Miss Prime 2; Held by the Enemy 2. — **ITEMS:** Kate Claxton sends her regards to THE MIRROR. She terms the Christmas Number a beauty.

FORT WAYNE — **MASONIC TEMPLE** (J. H. Simon, manager). Julia Marlowe appeared to the largest and most fashionable houses of the season 2, 2, presenting Much Ado About Nothing and Twelfth Night. The star was greatly appreciated, and has an excellent co. — **ITEMS:** Mrs. Will Friend, of Carrie Jackson, formerly of the Great Metropolis co., has been summoned to New York by the death of her father. — Charles Robie, of this city, will shortly accompany a theatrical co. to Australia.

COLUMBUS — **CRIMM'S THEATRE** (K. F. Gottschalk, manager). Walker Whitesides co. to good business 2, 2, and gave satisfactory performances of Hamlet and Merchant of Venice. — On the matinee had to be abandoned, and at night the audience had to be entertained with a curtain-raiser until 2, as the star had missed a train on his way here. The co. is now resting here for three days, as they could not get satisfactory dates for that time. Two old Cronies 2; Held by the Enemy 2.

VINCENNES — **OPERA HOUSE** (Frank Greene, manager). Kate Claxton, supported by an average co., gave a satisfactory performance of The Two Orphans Dec. 21 to good business. Duncan Clark's Female Minstrels 2. The audience, which was composed solely of men, was deservingly small. — **ITEMS:** A Kalamazoo was presented at a fair house. The co., while not large, was one of the best seen here this season.

INDIANAPOLIS — **GRAND OPERA HOUSE** (D. K. and Talbot, managers). Men and Women was presented by Charles Frohman's co. to large audiences 2, 2. Theodore Thomas Orchestra 2; Bostonians 2; Max O'Rell 2; Clara Morris 2; 2, 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

PARKE THEATRE (Jackson and Talbot, managers). D. K. and Talbot presented The Red Spider to packed houses 2, 2. Held by the Enemy 2; Will James 2; 2, 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

HUNTINGTON — **OPERA HOUSE** (H. E. Rose, manager). Henry Chaffin in Kit the Arkansas Traveller Dec. 21 to light business. He deserved a good house. R. L. Victor, messenger, 2 to S. R. O. Turner's Gaiety Girls, "stag" house.

FRANKFORT — **COLLIER'S OPERA HOUSE** (G. Y. Foster, manager). Fabio Ronconi gave a good show Dec. 21 to light business. Jerra Kendal in A Parrot Kid to a good house 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

MARION — **SWEETSER OPERA HOUSE** (W. A. Livett, manager). Dockstader's Minstrels 2 drew the banner house of the season, and gave an excellent performance.

ANDERSON — **DOVEY OPERA HOUSE** (R. H. Coker, manager). Fabio Ronconi to fair business 2. Milton and Dolly Nobles 2; Irish Visitors 2. — **ITEMS:** C. A. Bennett, manager. Gaiety Girl Exhibition to fair business 2, 2.

IOWA

DUBUQUE — **THE GRAND WILSON ROAD** (manager). Hearts of New York 2; Dr. Bill 2; Held by the Enemy 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

COUNCIL BLUFFS — **DOHANN'S OPERA HOUSE** (John Dohann, manager). The Impulse 2, 2, with a matinee, to moderate business. H. O. Sincer, the manager, is a genial gentleman.

OTTUMWA — **GRAND OPERA HOUSE** (J. G. Goodman, manager). Private Secretary to fair business 2.

NEWTON — **LISER'S OPERA HOUSE** (A. J. Wright, manager). The Burglar, under the management of Matthews and Smith, to a large and highly pleased audience Dec. 21.

SIoux CITY — **PEACEY GRAND OPERA HOUSE** (E. L. Webster, manager). A Parrot Kid to fair business 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

MUSCATINE — **ELMER OPERA HOUSE** (Barney Schmidt, manager). Gaiety Girls 2; The Bostonians 2; 2, 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

MARSHALLTOWN — **OPERA THEATRE** (W. Passmore, manager). Mabel Snow's Adam and Eve 2, to a fair house of men only Dec. 21, poor co. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

DES MOINES — **GRAND OPERA HOUSE** (William Foster, manager). Train Wreckers failed to appear Dec. 21, 21. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

CEDAR RAPIDS — **GREENE'S OPERA HOUSE** (F. A. Simmons, manager). Hearts of New York 2, 2; fair business. Roland Reed in Lord Me Your Wife 2 to S. R. O. A Turkish Bath.

BURLINGTON — **GRAND OPERA HOUSE** (F. W. Chamberlain, manager). Tracer's Private Secretary to give a satisfactory performance of Gaiety's popular play New Year's night to fair business, notwithstanding that the severest storm of the season was prevailing, and no cars were running on the street railways. Dr. Bill was cleverly performed 2 by a strong co., comprising William Deane, Ernest Bartram, Belle Stokes, Rachel Deane, and Emily Maxham. The theatre was fairly well filled by a pleased audience. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

IDAHO

BOISE CITY — **SINNA'S OPERA HOUSE** (L. A. Pinney, manager). Ch. 20 Comedy co. played The French Spy to a fair house Dec. 21, benefit to A. R. Post. Boys and Girls 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

KANSAS

WICHITA — **CRAWFORD OPERA HOUSE** (F. F. Ogleston, manager). Payton Comedy co. week ending 2 to fair business. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

WINFIELD — **GRAND OPERA HOUSE** (T. B. Myers, manager). Carson and O'Leary co. 2, 2; Rent-trow's Below 2, 2.

PARSONS — **EDWARDS OPERA HOUSE** (C. M. Johnson, manager). McGinty's Troubles pleased a good-sized audience.

FORT SCOTT — **OPERA HOUSE** (W. P. Patterson, manager). Dan McGinty's Troubles drew a good house. The co. is only fair, and the piece does not seem to be well liked by the audience.

MOORE — **PAUL KAMAR** 2; Midnight Alarm 2; Fairies' Well 2; Alvin Joslin 2; Ole Olson 2; Gracie Emmett 2; McCabe and Young's Minstrels 2.

PITTSBURGH — **OPERA HOUSE** (O. T. Richey, manager). Daniel Boone co. gave a poor performance to a fair house Dec. 21. Marlow Brothers' Minstrels to a small house 2. McGinty's Troubles bored a fair-sized audience 2.

KENTUCKY

PADUCAH — **MORTON OPERA HOUSE** (J. H. O'Quigley, manager). Mrs. General Tom Thumb's Lullabies Dec. 21, matinee and night, to fair business. — **ITEMS:** J. C. Stewart's Fat Men's Club 2 to good business. The manager wishes to state that the report from Pine Bluffs that they were stranded and dishonored is erroneous, as they are doing a good business and still "in it."

PARIS — **GRAND OPERA HOUSE** (D. C. Partin, manager). Joseph Jefferson's Comedy co. 2, 2. The Rivals Dec. 21 to a \$100.00 house, and one of the most fashionable audiences ever assembled in the theatre. Lydia Thompson 2; E. J. Hassan's One of the Finest 2; Lillian Kennedy in She Couldn't Marry Three 2.

MAINE

HELFAST — **OPERA HOUSE** (J. M. Cottrell, manager). Lucier's Minstrels 2. This co. is much enlarged and improved since its last visit.

BATH — **COLUMBIAN OPERA HOUSE** (R. P. Ham, manager). Lucier's Minstrels 2; good business.

MASSACHUSETTS

ADAMS — **OPERA HOUSE** (E. R. Karner, manager). Midnight Alarm 2; good house. Dr. Jekyll and Mr. Hyde 2.

SPRINGFIELD — **GILMORE'S OPERA HOUSE** (D. O. Gilmore, manager). The Midnight Alarm had an enthusiastic gallery audience Dec. 21, which yelled and shrieked its approval through five acts of sensationalism. W. V. Ramsay played the villain with artistic skill. A fair-sized audience greeted William A. Mestayer and Theresa Vaughn in The Grab Bag 2. The entertainment was laughable, and the plot according to the programme "out of sight." — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

GLOUCESTER — **OPERA HOUSE** (A. P. Young, manager). Frost and Fenshaw co. to S. R. O. The entire week ending 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

FITCHBURG — **WHITNEY'S OPERA HOUSE** (C. H. Dunn, manager). Noble drew a large house. Audience well pleased. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

PITTSFIELD — **ACADEMY OF MUSIC** (F. L. Stepp, son, manager). Knappton to fair business 2. A. V. Pearson's co. in The Midnight Alarm to a good house 2.

WESTFIELD — **OPERA HOUSE** (P. W. Howe, manager). Bunch of Keys 2; fair house. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

CHELSEA — **ACADEMY OF MUSIC** (J. B. Field, manager). Justin Adams Comedy co. in repertoire to fair business Dec. 21-2. Note the rest of the week.

MILFORD — **MUSIC HALL** (Henry E. Morahan, manager). Bunch of Keys 2. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

FALL RIVER — **ACADEMY OF MUSIC** (W. I. Wiley, manager). The Limited Mail drew fairly Dec. 21, and may look for big business if they come again. Mark Murphy in O'Dowd's Neighbors 2 had a hard time to kill business. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

HAVERHILL — **ACADEMY OF MUSIC** (James F. West, manager). O'Dowd's Neighbors appeared Dec. 21. Around the World in Eighty Days 2 to a fair house.

WORCESTER — **THEATRE** (Rock and Brooks, manager). Hannon's Fantasia, Carmenita and Bunch of Keys constituted the week's attraction. The improved, wide business, better. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

TAUNTON — **MUSIC HALL** (J. B. White, manager). Noble drew a large house.

AMHERST — **OPERA HOUSE** (C. W. Currier, manager). W. J. Fleming's Around the World in Eighty Days 2, and Lewis Morrison in Faust 2, to fair business. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

PORT HURON — **CITY OPERA HOUSE** (L. A. Sherman, manager). Frank Tucker's Comedy co. to light business week of Dec. 21. Spider and Fly 2.

MUSKOGEE — **OPERA HOUSE** (Fred L. Reynolds, manager). The Frank Deshon Opera co. opened a week's engagement, presenting Rimmie, acceptably to S. R. O. house at 100-150 cents. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

SAGINAW — **ACADEMY OF MUSIC** (The Vendetta Dec. 21 to good business. Julia Marlowe 2; Spider and Fly 2.

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night Alarm 2. — **HAVEN'S OPERA HOUSE** (H. H. Haven, manager). Nabobs Dec. 21, good house. Our Havenman Ward 2.

MISSISSIPPI

VICKSBURG — **OPERA HOUSE** (Piazza and Co., managers). Little Tycoon Opera co. to S. R. O. 2, 2. R. E. Graham made a decided hit as General Knickerbocker.

JACKSON — **ROBINSON OPERA HOUSE** (Drevious and Evans, managers). Advance sale of Little Tycoon 2 good. The Nabobs 2.

MINNESOTA

DULUTH — **TRIPLE OPERA** (A. M. Miller, Jr., manager). The Andrews Opera co. opened for a week's engagement, to a large house in Fra D'Amico, which was enthusiastically received by the delighted audience. The co. has a varied repertoire, and, judging from the first evening, will give a very acceptable rendition of the various operas on the program for the week. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

ST. PAUL — **METROPOLITAN OPERA HOUSE** (L. N. Scott, manager). All the Comforts of Home was presented by an excellent co. Dec. 21 to large audiences. The Bostonians 2, 2 in repertoire to large and appreciative audiences. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

ST. CLOUD — **OPERA HOUSE** (J. F. Conklin, manager). The Bostonians 2, 2 in repertoire to large and appreciative audiences. — **ITEMS:** The Bostonians, Boston and Talbot, managers.

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FOREIGN.

BERLIN.

THEATRE.—Theatricals are quiet at present, and the surprising manner in which the holiday season is looking for the holidays to see their theatres filled.

In consequence of this dullness there have been very few novelties produced. Before writing about any of them, I am sorry to say that the Polish Wirthschaft, the new comic opera, after five performances, had to be withdrawn from the stage of the Friedrich Wilhelmstadt Theatre. The last was produced for one week, followed by The Scepter Barons, which will run until next week, when The Mikado will sail forth as a holiday performance. It is at present the intention of Manager Fritzsche to revive several old successes.

Die kleine Frau (The Little Wife, a drama in three acts, by Felix Salten), the first production of which took place on Tuesday, Dec. 5, at the Deutsches Theatre, proved a failure, and was withdrawn after one "consecutive" performance.

At the Berliner Theatre Der Vater Erbe (The Father's Heir, a new melodrama by Richard Voss, scored more of a success, although the piece lacks considerable interest, especially beginning with the first act. In the first four acts the performers have scenes and lines which sound natural, and, consequently, interest the auditor, but all this dies out more and more, and the result is a very flat ending of the piece.

At the Royal Opera House the performances of the Mozart Cycle continue to draw full houses, and the excellent cast of the first production of the cycle, where Madame Mongelli in the story of which I wrote in my last letter, delights her many visitors.

One Kellnerinnen von Berlin (The Harlots of Berlin, which was to receive its premiere at the Ostend Theatre, has been forbidden by the police, although the management tried every way to get a permit for a performance. The police captain, when asked why he had refused a permit, simply answered, "The piece is in no way fitted for public representation."

Der Grosse Prophet (The Great Prophet) celebrated its 100th performance on Dec. 12, and the management of the Adolf Loeb Theatre presented each auditor with a handsome souvenir, consisting of a book which, besides a text of the most popular songs, contained also the portraits of each performer. How this farcical burlesque has made a run of one hundred performances is simply amazing.

Another farce, even inferior to The Great Prophet, entered the Schwanen-Brüder (Black Brothers), received its 100th performance at the Alexanderplatz Theatre. The author, composer, stage manager, and director is Herr Götthof-Greenecke.

The Lessing Theatre has received a permit from the Police-Präsident to give matinee performances, providing the same do not interfere between matinee and evening performance.

Der Tanteleut (The Dance Devil, a new burlesque by Jakobson and Mannstätt, follows The Great Prophet at the Adolf Loeb Theatre.

Herr Reinhold Wellhoff, a celebrated member of the Friedrich Wilhelmstadtische Theatre-Come-O-rama company, has been re-engaged at increased salary.

Herr Lubliner's new drama, Der Kommende Tag (The Coming Day) scored a great success at the Theatre Royal in Hannover on Dec. 12.

The Neue Theatre, under the management of Max Lowenthal, will be opened next October with *Impigine*, one of the best of the new plays, and the intention to produce all celebrated performers for this initial production at the new theatre, and negotiations are pending between the management and Charlotte Wolter for the new role.

Die Tomhale, a very large hall in Bremen, was destroyed by fire Dec. 8. The artists lost everything, and a maid, who wanted to save a few of her clothes, was burned to death.

The premiere of the new opera, *Die Schöne und der Hühner*, died Dec. 7 during the performance of *La Sonnambula* on the stage. The ballet between the second and third acts had just commenced, when the young woman fell over the foot-lights dead. Heart failure was the cause.

During a performance of *Around the World in Eighty Days*, at the Volks Theatre, in Antwerp Dec. 10, a large boiler underneath the stage exploded. The man in attendance was seriously hurt, and several people in the audience were slightly wounded. The stage was entirely destroyed.

Johann Strauss, who had been engaged to conduct the first grand ball at the Wintergarten (Jan. 9), at a salary of 5,000 marks for the one evening, has written to the directors of the Wintergarten that it will be impossible for him to fulfill his engagement, giving as excuse his feeble health. Accompanying this letter are two certificates from Prof. Dr. Leopold and Dr. Elias. The director of the Wintergarten at once engaged the celebrated Vienna composer and conductor, C. M. Zichren, after receiving the advanced 5,000 marks from Strauss.

The composer, Albert Mylius, who composed a *Fest-Symphonie* in honor of the birthday of the Empress Frederick, has received a personal letter of thanks from the Empress.

Jean Tardieu, a young Belgian, thirteen years old, is creating quite a furore as a violinist virtuoso. Among the numbers which mostly show his skill is a romance from Rubinstein's concerto for cello.

The Royal Opera House has lost a valuable member, Herr Rabe, for over forty years ballet inspector. He died on Dec. 8 of influenza.

During the last *Revue* concert, Johannes Brahms, whose fourth symphony in E major was performed as second part of the programme, received an ovation and after the *Andante* he was introduced to the large audience by von B. low himself.

The Royal Orchestra celebrated Beethoven's birthday which is supposed to be Dec. 16, 1770, by giving a grand symphonic concert at the Royal Opera House. Among other members on the programme was the Third Leonore Overture, the Seventh symphony in A, and the Eighth symphony in F.

On Dec. 6, the 10th anniversary of the celebrated German composer, Peter Joseph von Lindpaintner, was celebrated. He was born on Dec. 6, 1834, at Koblenz. Among his best known works are the operas *Vampyr* and *Stilian Vespers* and his music to Goethe's *Faust* and von Schiller's *Lied von der Glocke*. Lindpaintner died Aug. 20, 1912, at Nottenborn, near Bielefeld.

RICHARD STIML.

FOREIGN ECHOES.

Alfredine Forgue, one of the most promising young tragediennes on the French stage, has just died in Paris at the age of 41. Mlle. Forgue made her debut at the Odéon after graduating with first honors from the Conservatoire, and when Sarah Bernhardt left the cast of *Le Jeu de l'Amour et du Hasard* at the Porte St. Martin Mlle. Forgue made nearly as big a hit in the title role as Sarah herself had made.

Louis N. Parker, author of *The Sequel*, has completed a new drama for Alvin Murray.

The Showman's Daughter, Mrs. Hodgson Burnett's new serio-comic drama, lately produced in the English provinces, is likely to be seen before long at the London Royalty.

Gilbert and Sullivan's *Idylls* will take the place of *The Nautch Girl* at the London Savoy before long.

After *Dark* is being played to large audiences at the London Princess Theatre.

Comyns Carr and Oscar Wilde have written a play that will be seen shortly in London. The piece will probably succeed Lord Amherst at the St. James Theatre.

In Sydney Grundy's drama, *A Fool's Paradise*, which will shortly follow *School* at the London Garrick, Olga Nethersole will impersonate an adventuress.

The illness of Mrs. Langtry seems to be genuine. She has canceled all her English dates, as well as the American.

The Royal Theatre at Stockholm, which is soon to be pulled down, is about the oldest playhouse in Europe. It was built in 1772. It was never visited by fire, but was the scene of a most dramatic incident. It was here that King Gustave III. was assassinated by Ankarström.

It is forbidden to throw flowers to the artists on the stage of the Grand Duval Theatre in Carlsruhe. An exception is made in favor of those who disappear after a long illness, or who are celebrated.

their fiftieth anniversary of services at that theatre. The artists are also forbidden to come before the curtain, in acknowledgment of applause, after they are supposed to have died on the stage.

It is probable that a revival of *The Vicar of Bray* will follow *The Nautch Girl* at the Savoy.

Sullivan's "Lost Chord" was recently sung at the Broadway, and Elia Joel sang Gounod's "Ave Maria" at the Oxford. Both selections were rapturously applauded, which shows that the frequenters of variety houses can appreciate good music of a high order.

A new and original drama in five acts, "The Twisted," was produced at the New Olympia recently, Grace Hawthorne as Nancy Sykes failed to command the sympathy of her audience. She was lacking in earnestness and intensity. The house was crowded, and the drama was well received.

The late Mr. Frederick, husband of Madame Materna, was well known actor of the Burg Theatre, but latterly he had organized and directed theatrical tours of his wife.

It is said that twenty-five thousand pounds is the modest sum offered to and accepted by Anton Rubinstein for his series of piano recitals in the United States.

It is stated by a writer in the London *Sunday Times* that Sir Augustus Harris' orchestra for the Drury Lane pantomime cost 200,000 a week.

Dr. Hans von Helow is suffering from an attack of la grippe. A theory is being discussed in Vienna that Mozart died of influenza.

Sampson, the "strong man," was arraigned recently for assaulting the police.

The late Albert Wolff left a letter asking that the hier used at his funeral should be the one used for the poor, and that no official invitations or letters of fare part should be issued.

At the recent representation of Don Giovanni, at the Imperial Opera House, in Vienna, every one noticed an old gentleman who, since 1808, has never missed a single performance of that work. This remarkable amateur is Jacob Mayer, who boasts of having heard Mozart's masterpiece nearly 500 times. He is now ninety-seven years of age, but attends the opera three times a week regularly, and has done so since he was twenty.

A stage version of the Song of Solomon was recently produced at the Theatre d'Art, Paris.

Charles Savoye, who made a fairly successful translation of *Macbeth* into French, is dramatizing *Love Page d'Amour*, one of Zola's early studies of Parisian life.

M. Maeterlinck has resigned all rights in *L'Intruse* to Beerholm Tree.

In *Frankford Moore's* play, founded on Longfellow's "Courtship of Miles Standish," the parts of Priscilla and John will fall to Miss Fortescue and Mr. Compston.

Mascagni's third opera, like his second, is founded on a drama by Hermann Chatman. Les Rantzau is the work laid under contribution. The plot will not be new to New Yorkers, as a play drawn from the same source was produced at the Union Square Theatre, by A. M. Palmer, some years ago. Mascagni's fourth opera is founded on a sketch by Heinrich Heine, called "Katharine." It is said that Mr. Ascherberg has paid 5,000 for the English rights of all Mascagni's operas, past and to come.

The Player, is responsible for the following anecdote of the late W. G. Wills. The dramatist's establishment was Bohemian in the extreme. His heart was, as a rule, larger than his purse. On one occasion a needy friend was asked to lunch, and as invitations of this kind were never known to be refused by any of his hangings-on, the friend sat down to table. He was a good deal puzzled, however, by the movements of his host, who now and again rose, went behind a low screen, and appeared to be making odd movements with his fingers. What could it mean? At last the invited, unable to restrain his curiosity farther, the next time Wills rose, glanced behind the screen. There he beheld the author of *Charles I.* giving a twist to a piece of string, one end of which was fastened to the ceiling, while the other revolved the lunch—a chop suspended over a lighted gas burner.

Early in the Spring, the students of the London Royal College of Music will give a performance of *The Barber of Seville* at the Queen at Windsor by "command." *D'Oyley Carte* contemplates a reproduction of the same opera.

Haddon Chambers' new play, *The Honorable Herbert*, was produced at the Vandeville on Dec. 22. The play, it is said, has nothing in common with others by the same author. According to *The Stage*, it is commonplace and tame, distinctively English, and "inculcating unexceptionable principles of morality." Daniel Frohman holds the American rights.

Maeterlinck's *Les Aveugles* (The Blind) has been produced at the Paris Theatre-Libre. A Paris correspondent writes thus humorously of it: "The curtain rose on a dark stage, on which one could, with difficulty, discern a dozen people seated. What these people had to say to each other it was difficult to gather in the darkness, but the substance of it appeared to be as follows:

"Where is the chaplain?" said one.
"I'm afraid we are lost," said another.
"What o'clock is it?" enquired a third.
"Twelve o'clock," was the reply.

"Twelve in the day or twelve at night?" continued the querist just quoted.

As one of the critics, rightly remarks, the blind men who could mistake twelve o'clock in the day for twelve at night must be bordering on lunacy. Nevertheless, the dialogue, as above given, was much applauded. A sensible remark comes next, the only one in this strange medley. The clock having just struck twelve one of the company makes the suggestion: "Let us go in the direction from which the sound comes. Whereupon the whole company start. There was some talk about a dog, but whether the dog was on the stage or not it was difficult to tell, owing to the prevailing obscurity. At last a lady in the audience described the dog with an opera glass, and applause followed. The animal, it seems, was leaning one of the characters, all of whom were now understood to be blind. In moving off they discovered a body lying on the ground. The personage who stumbles across it feels the body all over, and says it is cold. Speak, speak," he adds, apostrophising either the body or the company, it is not clear which. His companions evidently consider the remark as a piece of good fortune, for they all begin speaking at once. This, it appears, is the great scene of the play. Furious applause broke out at this point, and the curtain fell upon what looked like a triumph for the Belgian Shakespeare.

"THE BEST LAYER OF HIS CLASS."
Lancet, Ind., Paris *Courier*.

A MAGNIFICENT PUBLICATION—*The Mirror* is indebted to Mr. Wilbur F. Severson, the local correspondent of THE DRAMATIC MIRROR, for a copy of the Christmas issue of that interesting and in many respects very remarkable newspaper. This *Mirror* is by all odds the best paper of its class in the world, judged issue by issue the year round, and while its former special editions have been marvels of editorial acumen and artistic elegance, its current Christmas number assuredly has reached the sublimest heights of writers' skill, letter-press merit, and illustrative achievement. In addition to a wealth of timely and interesting special features of great consequence to every class of intelligent readers, the Christmas *Mirror* is a superb art folio in itself artistically deserving of the highest commendation and eminently worthy of permanent preservation.

"THE GREATEST OF ALL."
Charleston, S. C., Sunday News.

The holiday number of THE DRAMATIC MIRROR, published in accordance with its annual custom at Christmas, is a model of beauty and interesting matter and reflects great credit upon that well-known theatrical journal. In its literary, as well as its artistic features, it is the greatest of all the Christmas *Mirrors*.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us by Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY (Eastern: Philadelphia, Pa., Jan. 12-15).

ADA MILLER: Omaha, Neb., Jan. 11-16; St. Paul, Minn., 15-20; Minneapolis 21-25.

ALVIN JOHNSON: Winfield, Kans., Jan. 12, Oswego, Mo., 13, Galena, Kans., 14, Joplin, Mo., 15, Parsons, Kans., 16, Fort Scott, 17, Rich Hill, Mo., 18, Butler, Mo., 19, Lawrence, 20, Warrensburg, Mo., 21, Sedalia, 22, Booneville, 23, Marshall, 24, Mexico, 25, Moberly 26.

ALL THE COMFORTS OF HOME: West Superior, Wis., Jan. 12, La Crosse, 13, Milwaukee 14-16, Chicago, Ill., 17-21.

AROUND THE WORLD IN EIGHTY DAYS: New York City, Dec. 27-31, indefinite.

A. R. WELDER: Marysville, Cal., Jan. 11-15.

ALEX. THEATRE: Theresa, N. Y., Jan. 12, 13, Philadelphia, 14, 15, Gouverneur 15-20.

ARMAONA JOE: Baltimore, Md., Jan. 11-16.

ALMA HEARD: Union Springs, Ala., Jan. 12, Montgomery, 13, Greenville, 14, 15.

A BREEZY FINE: Frederick, Md., Jan. 12, York, Pa., 13, Pottsville, 14, Pottstown, 15, Phoenix, 16, Philadelphia 17-21.

ALL THE COMFORTS OF HOME: Montgomery, Ala., Jan. 12, 13, Pensacola, Fla., 14, Mobile, Ala., 15, 16, New Orleans, La., 16-20, Memphis, Tenn., 20-21, Nashville 22-23.

AFTER DARK: St. Paul, Minn., Jan. 10-19, Minneapolis 17-19, Chippewa Falls, Wis., 20, Eau Claire, 21, Wausau, 22, Madison, 23.

ALEXANDER SALADA: Baltimore, Md., Jan. 12-16.

ALABAMA PALMER'S: New York City, Nov. 2-10, indefinite.

ALABAMA: Brooklyn, E. D., Jan. 11-16, Poughkeepsie, N. Y., 15, Newburg, 16, Yonkers, 17, Waterbury, Conn., 18, Bridgeport, 19, New Haven, 20, Providence, R. I., 21-25.

AUNT BUNCH'S BABY: Jersey City, N. J., Jan. 11-16.

ACNES HERNDON: New York City, Jan. 11-15, 16, 17, 18, Elmira, 19, Hornellsville, 20, Buffalo, 21-23, Grand Rapids, Mich., 24-25.

A FAIR REEF: Milwaukee, Wis., Jan. 10-13.

ALFRED W. FREEMONT: Brooklyn, E. D., Jan. 11-15.

ANNE KROG TIFANE: Columbus, O., Jan. 12, 13, Sandusky, 14, Watertown, 15, Bradford, Pa., 16, Elmira, N. Y., 17, Penn Yan, 18, Auburn, 19, Syracuse, 20, 21.

A TURKISH BATH: Cherokee, Ia., Jan. 12, Sioux City, 13, West Point, Neb., 14, Wahoo, 15, Council Bluffs, 16, Nebraska City, Neb., 17, Seneca, Kans., 18, Trenton, Mo., 19, Chillicothe, 20, Macon, 21, Mexico, 22.

ALL HELMWOOD: Carrollton, Ill., Jan. 12, Jerseyville, 13, Greenfield 14.

BLISS DEANS: New York City, Jan. 1-10, indefinite.

BIRDS OF A FEATHER: Paterson, N. J., Jan. 11-17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1925.

BOY TRAMP: Massillon, O., Jan. 12, Alliance, 13, Kent, 14, Salem, 15, McKeesport, Pa., 16.

BALLOON: Baltimore, Md., Jan. 11-15.

BOBBY CAYLOR: Rock Springs, Wyo., Jan. 11-15, 16, 17, 18, 19, Salt Lake City, 20, San Francisco 21-25.

BLACK CROOK: Cedar Rapids, Ia., Jan. 12, Marshalltown 13.

BOY OF THE SEA: Philadelphia, Pa., Jan. 11-15.

BEDDIE-BARKER: Sacramento, Cal., Jan. 11-15.

BUNCH OF KEYS: Portland, Me., Jan. 12, 13, Biddeford, 14, Manchester, N. H., 15, Haverhill, Mass., 16, 17, 18.

BILL NYE COMEDY: Philadelphia, Pa., Jan. 11-15.

BLUE JEANS: Utica, N. Y., Jan. 11, 12, Rome, 13, Syracuse, 14-15, Rochester, 16, 17, Buffalo, 18-21, Toronto, Ont., 22-23.

BROWN THEATRE: Ashland, Wis., Jan. 11-16.

CLARA S. DICKSON: Boston, Mass., Jan. 11-16, Kansas City, Mo., 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1925.

CORSE PATTON: Trenton, Mo., Jan. 11-15.

COUNTRY FAIR: Oswego, N. Y., Jan. 12, 13, Lyons, 14, Penn Yan, 15, Canandaigua, 16.

CRUISEMAN LAWS: Hoboken, N. J., Jan. 12, 13, Paterson 14-15.

CHILDS COMEDY: Salem, Ore., Jan. 11-15, Albany, 16, Independence, 17, 18, Corvallis, 19, 20, Coos Bay, 21, Marshfield 22.

COLD DAY: Tyler, Tex., Jan. 15, Jefferson, 16, Texarkana, 17, Hot Springs, Ark., 18, Little Rock, 19, Helena, 20.

CAPT. SWIFT: Cheyenne, Wyo., Jan. 14, 15, New Castle, 16, El Paso, 17, Austin, 18, Elgin, 19, Fort Wayne, Ind., 20, Joliet, Ill., 21, Chicago, 22-25.

CHICAGO COMEDY: Waverly, Ill., Jan. 11-15.

CORA TANNAR: New Orleans, La., Jan. 10-16.

CRANDALL'S CORNERS: Philadelphia, Pa., Jan. 11-16.

CRANE LOU: No. Clarendon, Pa., Jan. 12, Jamesburg, N. Y., 13, Tinsville, Pa., 14, Union City, 15, Meadville 16.

CITY DIRECTORY: New York City, Dec. 14, indefinite.

CARROLL JOHNSON: Hartford, Conn., Jan. 11-15, Bridgeport 16.

CLINT G. FORD: Sparta, Ill., Jan. 11-15, Chester, 16, Cape Girardeau, 17, 18, Astoria, 19, Elgin, 20, Fort Wayne, Ind., 21, Joliet, Ill., 22, Chicago, 23-25.

CHARTER COMEDY: Osage Mission, Kans., Jan. 11-15.

CHARITY BALL: Macon, Ga., Jan. 12, Thomasville, 13, Jacksonville, Fla., 14, Savannah, Ga., 15, 16, Charleston, S. C., 17, Augusta, Ga., 18, Athens, 19, Knoxville, 20, Frankfort, Ky., 21, Lexington, 22, Clark, 23, Chattanooga, Tenn., Jan. 24, 25, Rome, Ga., 26, Anniston, Ala., 27, Birmingham, 28, Atlanta, 29, 30, Athens, 31, Augusta, 32, Charleston, S. C., 33, Savannah, Ga., 34, 35, Macon, 36, Montgomery, Ala., 37, Pensacola, Fla., 38, COUNTRY CHICKS: New York City, Dec. 30, indefinite.

C. A. MORRIS: Montreal, P. Q., Jan. 11-15.

COUNTRY FAIR (Burgess): Boston, Mass., Sept. 7-10, indefinite.

COUNTRY FAIR: Lynn, Jan. 11-15, Bristol, Conn., 16, New Britain, 17, 18, New London, 19, Norwich, 20, Hartford 21-25.

CLEMENCE COMEDY: Philadelphia, Pa., Jan. 11-15.

DR. BILL: Raleigh, N. C., Jan. 12, Madison, 13, Rock Hill, Ill., 14, Fort Wayne, Ind., 15, Youngstown, O., 16, Pittsburgh, Pa., 17, Cincinnati, O., 18, 19, 20, 21.

DEVIL'S WINE: Boston, Mass., Jan. 11-15.

DANIEL SULLY: San Francisco, Cal., Jan. 11-15, Santa Rosa, 16, Woodland, 17, Sacramento, 18, 19, Marysville, 20, Chico, 21, Portland, Ore., 22-25.

DEVIL'S AUCTION: Stockton, Cal., Jan. 12.

DAWSON AND HASSON: Chicago, Ill., Jan. 11-15.

DAVID BEONE: Cincinnati, O., Jan. 11, 12, 13.

EUNICE GOODRICH: Lansing, Mich., Jan. 11-15.

EVANS AND HORY: New York City, Jan. 11-15.

EVANS AND HORY: Montreal, P. Q., Jan. 11-15.

EDITH ELLERRE: Syracuse, N. Y., Jan. 11-15.

EDWARD HARRIS: New York City, Sept. 14, indefinite.

EDITH BELLS: Kansas City, Mo., Jan. 11-15, Leavenworth, Kans., 16, St. Joseph, Mo., 17, Lincoln, Neb., 18, Omaha 19-21.

EDNA KENDALL: Cincinnati, Tenn., Jan. 12, 13, Elbert, Mo., 14, Springfield, 15, Sedalia, 16, Jefferson, 17, 18, Columbus, 19, Paris, 20, Alton, 21.

EDWARD LEWIS: Wilkes-Barre, Pa., Jan. 11-15.

FREDERICK WARDE: Galveston, Tex., Jan. 12, Columbus, 13, San Antonio, 14, 15, Austin, 16, Waco, 17, 18.

FAST MAIL: Ashland, Pa., Jan. 12, Shenokin, 13, Mendon, 14, Harborton, 15, Match Creek, 16, Wilkes-Barre, 17, Honesdale, 18, Carbonate, 19, Pottsville, 20, Scranton, 21, 22.

FRANK S. DAVIDSON: Washington, Ind., Jan. 12, Oakland City 13.

FANNY IRVING: Buffalo, N. Y., Jan. 11-15.

FREDERICK BRITTON: Detroit, Mich., Jan. 11-15.

FRONT AND FAIRSHAW: New London, Conn., Jan. 11-15.

FRANK DANIELS: Bangor, Me., Jan. 12, Lewiston, 13, Portland, 14, 15.

FAST MAIL (Northern): Chicago, Ill., Jan. 11-15.

FAIRMASS (HARDING): New York City, Jan. 11-15, Bradford, Pa., 16, 17, 18, Jamestown, N. Y., 19, 20, 21, Erie, Pa., 22, 23, Canton, O., 24, 25, Lima, 26, Fort Wayne, 27, 28, 29, 30, 31, 1925.

FREDERICK PALMISTON: Chicago, Ill., Jan. 11-15, St. Paul, Minn., 16-21, Minneapolis, 22-25.

MAGNET'S TROUBLES: Hamburg, Ia., Jan. 12.
PLATTSMOUTH: New York, N. Y., Jan. 12.
MARIE WAINWRIGHT: Cincinnati, O., Jan. 12-15.
CHICAGO: Buffalo, N. Y., Jan. 12-15.
MAY LINDSEY: Albany, N. Y., Jan. 12-15.
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MME. JANAUSSCHEK: Tuscarora, Ala., Jan. 12.
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MAY LYONS: Sandusky, O., Jan. 12-15.
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WILTON NOBLES: Memphis, Tenn., Jan. 12-15.
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NAT. C. GOODWIN: Boston, Mass., Jan. 12-15.
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OLD OLSON: Western: Hannibal, Mo., Jan. 12-15.
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NEW YORK CENTRAL

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GEORGE H. DANIELS, General Passenger Agent, Grand Central Station, New York.

Text: Jan. 12, Sherman 15, Dennison 15, Texarkana 15, Hot Springs, Ark., 15, Little Rock 15, Pine Bluff 15, Helena 15, Union City, Tenn., 15, Cairo, Ill., 15, Paducah, Ky., 15, Clarksville, Tenn., 15, Louisville, Ky., 15, Cincinnati, O., 15, Marietta, O., 15, Cambridge 15.

GEORGE WILSON: Toronto, Ont., Jan. 12-15.

GUY BROOKERS: Orrville, O., Jan. 12-15.

HI HENRY: Ware, Mass., Jan. 12-15.

LEW D. KESTER: St. Louis, Mo., Jan. 12-15.

MUELLER: Laurensburg, Ind., Jan. 12-15.

PRIMROSE AND WEST: Lowell, Mass., Jan. 12-15.

LAWRENCE 15, Haverhill 15, Salem 15, Lynn 15.

MISCELLANEOUS.

ARTHUR WAITE: Monroeville, O., Jan. 12-15.

BRISTOL, D. M. EQUINES: Bellair, O., Jan. 12-15.

STERLING 15, Lexington 15, Marietta 15, Mt. Sterling 15, Lexington 15, Marietta 15, Mt. Sterling 15.

ELI PERKINS: Nashville, Tenn., Jan. 12-15.

LEWIS 15, Lexington, Ky., 15, Harrodsburg 15, Richmond 15, Washington, Ind., 15, Milwaukee, Wis., 15.

HOWARD HERRICK: Litchfield, Ill., Jan. 12-15.

HARRIS NICKEL: Patuxent, Md., Jan. 12-15.

KEULER: Philadelphia, Pa., Nov. 2-15.

NYE AND BRIDGES: Bridgeport, Conn., Jan. 12-15.

PROF. HERRMANN: Des Moines, Ia., Jan. 12-15.

SMITH AND GORDON: Richfield Springs, N. Y., Jan. 12-15.

W. W. DAYTON: Woodstock, Vt., Jan. 12-15.

LOWELL FALLS 15, Chester 15, Brattleboro 15, Miller's Falls, Mass., 15, Greenfield 15, 15.

LETTER TO THE EDITOR.

DANIEL FROHMAN WARNS THE PROFESSION.

TO THE EDITOR OF THE DRAMATIC MIRROR:

SIR: I have learned that a man named Herbert Charters is frequently representing himself as being my representative, and thereby attempting to secure certain business results. He has operated chiefly among the profession, I never knew or heard of the man until I last week, convicted him of having fraudulently imposed a company upon the people of Lakewood as being a Lyceum company. I hope THE MIRROR will print this letter, in order that professionals and managers may be on their guard. Yours truly, DANIEL FROHMAN.

F. W. BATES & CO. SHOW PRINTERS.

Largest and Cheapest. PORTLAND, OREGON.

PAINLESS DENTISTRY.

Allan S. McDougall, D.D.S.

Of the Royal College of Dental Surgeons and the New York College of Dentistry.

135 West 42d Street, New York.

OFFICE HOURS, 9 A. M. to 4:30 P. M.

BELLEVUE HOSPITAL MEDICAL COLLEGE.

This is to certify that I have witnessed the preparation of an Anesthetic agent, devised by Dr. A. S. McDougall, for the production of Anesthesia in sensitive teeth requiring to be filled.

On chemical analysis, I find it contains nothing which can injure any portion of the dental structure.

I have seen its application to cavities in very sensitive teeth, in different persons, and observed that within a few minutes after its employment the teeth were thoroughly excavated in the usual manner, and filled with gold or cement without the slightest pain to the patient.

The action of this potent agent was limited to the teeth to which it was applied.

Moreover, no intonations or disagreeable effects were afterwards produced, which sometimes occur in the administration of well-known Anesthetics.

I therefore commend to the Medical Profession and to the public this marvelous Anesthetic, which can so speedily accomplish a result Dentists have long desired.

In many patients familiar to both professions, this entire relief from pain during dental operations is not only gratifying, but essential.

By this means, all shock to the nervous system may be entirely prevented in the treatment of the most sensitive teeth. Respectfully submitted,

R. OGDEN DOREMUS, M. D., D. D.

Prof. Chemistry, Toxicology, and Medical Jurisprudence in the "Bellevue Hospital Medical College."

To A. S. McDougall, D. D. S., 135 W. 42d Street, New York.

1891 SEASON 1892

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MR. JAMES O'NEILL

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Arrive at Cleveland, next day 9:00 A. M.

Arrive at Chicago, next day 9:00 A. M.

Via Chic & Atl. R.R.

EAST BOUND:

Leave Chicago, every day 10:15 A. M.

Leave Cleveland, every day 8:25 P. M.

Arrive at New York, next day 5:15 P. M.

Via Chic & Atl. R.R.

Vestibuled Pullman Sleeping Car made specially for this service is run on this train through to Cleveland.

East bound the sleeping car from Cleveland is attached to the Vestibuled Limited at Leavittsburg.

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